

ARCHITECTURE DEPARTMENT

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DESIGN REPORT



AN URBAN REDEVELOPMENT PROCESS IN WA IN FONG

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建築就是劇場系列 —

演 華賢坊 變

an urban redevelopment process in Wa In Fong,
Staunton Street.

導演: 潘鴻文 / **produced** by samuel poon hung man
監製: 鄭炳鴻 / **directed** by prof. wallace chang ping hung

演變 - evolution

In Chinese, the vocabulary is interpreted as "performance (演)" and "changing (變)" and this becomes the entity of the thesis.

Evolution = Unfold, process of opening out or developing naturally and gradually. 開展; 發展; 自然而逐漸地進展.

E.g.: In politics, England has preferred **EVOLUTION** (gradual development) to **REVOLUTION** (sudden or violent change).

quoted from Oxford Dictionary

Prelude

Interested in drama and performance since childhood; inspired by the lam dance theatre and zuni icosahedron, I started the thesis by exploring the possibility of applying performance in architecture – 建築就是劇場. If different architectures represent different performances, then I will buy the ticket on the old urban fabric (寫實片) as it is much organic and real instead of seeing those so-called postmodern central library (虛構、恐怖驚慄片). Together with my personal preference on construction issues especially I love the tower crane and scaffolding very much, I pick up this topic.

During the past 12 months, it was a panic that I always ask myself whether I was doing an architectural thesis or not. I often regret on not choosing typical building project for easier life. However, thanks to my instructor 監製, Mr. Wallace Chang. He gave me a great encouragement and freedom to explore such topic independently. (Even, up to now, he may still not so clear about what I was doing.) Otherwise, for other instructors, my topic might be already buried into the grave.

Special thanks to Mr Edward Lam and Mr Mathias Woo. Although, we didn't have much chance to meet, I have learnt a lot from you two. And of course, thanks my classmates: belinda, carol, ida, kuk, kit, francis to have thoughtful discussion with me. And also ah on, u let me know the right progress of the thesis. Never forget the helping hands, zenith wong (發記), who gave me time and money during my desperate moment. Moreover, I was grateful to my family for their support especially my father who I will be always proud of in my life.

Finally, thanks to mak yun sou who stayed with us every night, 互勵互勉，邁步**due day**. Also karenz, simple kristy, 星光不再燦爛, marky, 攝記, who are my icq-mates. Of course without chatting with them, I could do much more.

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- definition of theatre
- lam

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evolution - event or process
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- organic or synthetic
- architects, directors or stage designer
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This thesis is trying to address two aspects: the *performance* of a place and the *change* of a place. So the topic is tentatively called “演變” - If a place is unavoidably needed to be re-developed, how can we tackle the changing process?

Concerning the Change

It is suggested that the change should take place gradually and progressively within a wider time frame. Thus people can realize the change procedures, have time to see the “old” off and have time to welcome the “new” in.

Concerning the Performance

It is understood that a performance can fill people's memories about something. A drama is adopted to **mark**, to **record** and to **celebrate** the change or the end of a place. Inhabitants and public are invited to participate into the performance and in fact, they are the casts.

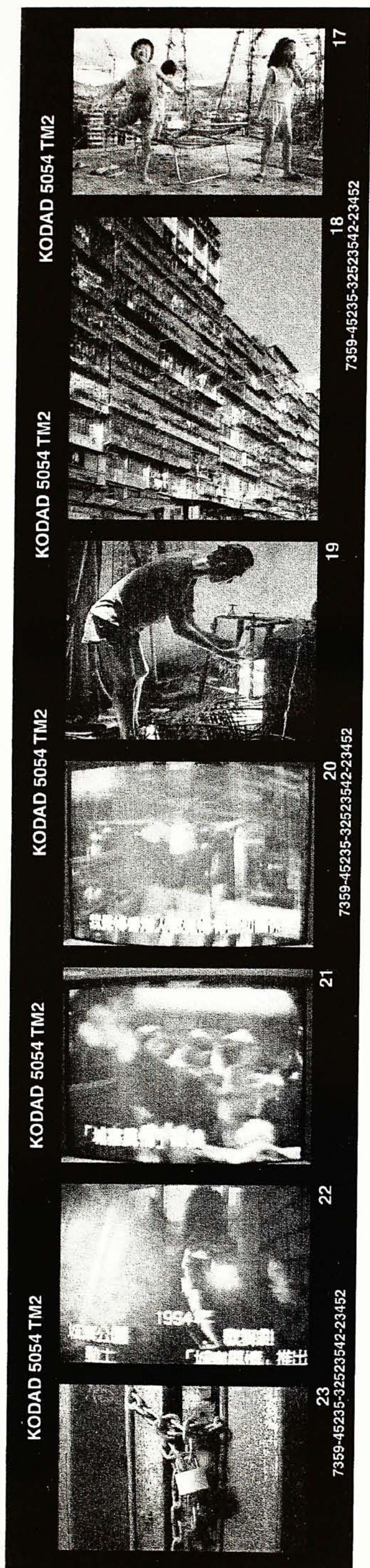
The process provides opportunity for people to **witness**, **experience**, and **interact** with the change.

The by-products of the process are the **script**, the videotape and people's memories about the place. Architect is not merely a form maker or planner but he/she is a **director** as well.

城寨追憶

"Memory is something you remember from the past and lost."

人往往對 existing 之物件不產生任何感情，或對還活生生之物件與 "Memory" 一字分開。到失去後，才會懷憶、回想。此刻，"Memory" 才正式出現。



Kowloon Walled City

On the left of the screen, a giant hammer was hitting on the facade of the old Kowloon Walled City that marked the end of the history. A park was then built reconstructing the lost form and space of ancient City together with the artificial setting composed by the modern architects.

On the right of the screen, a drama (城寨風情) shown in Cultural Centre presenting the "Memory" of Kowloon Walled City. Humans and Places presence was felt throughout the play. History of old Kowloon Walled City was re-mentioned.

The two scenarios become a narration to mark the changing appearances of the place. Both of them were displaying something to the public no matter it was consciously (the drama) or unconsciously (the hammer). This is "performance (演)"

As the audiences, having received something and impressed by the performance(s), we started to remember not only the shot but also the place. Having experienced the ending of Kowloon Walled City, we started to treasure the place more, to yearn for its history.

舊的失去，新的怎來？
面對社會之轉變，發展，兼舊迎新
亦是建築之命運。這並非誰之錯，
只是一份無奈。

Changing of place

History is non-stopped. Our living environment is transforming all the time and our living standard needs to be improved. A city cannot be frozen; it should proceed actively or passively no matter in a fast or slow pace. Even the physical hardware (Architecture setting) of a place can remain unchanged, the software (humans, activities and events inside) cannot. Nothing is more remarkable when compared with the changing period. Such process can be taken place silently without public's awareness. Or it can happen dramatically and well announced just like the full stop at the end of a sentence and the capital letter at the beginning of another.

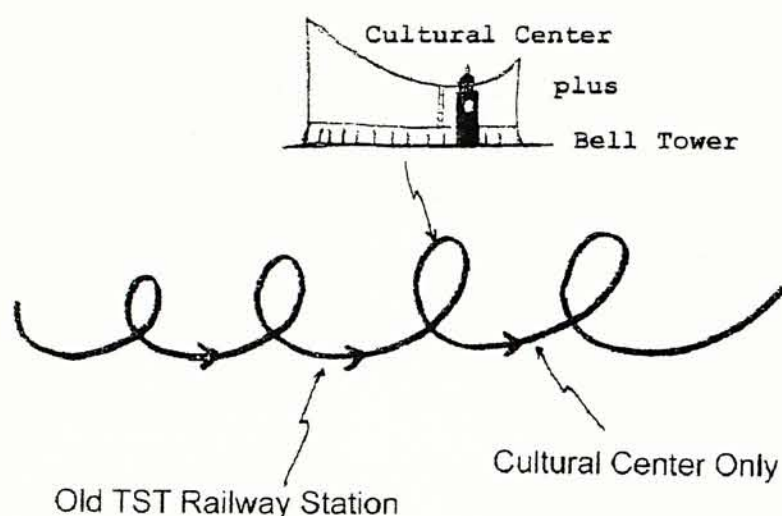
The theme of change is the transformation of the urban environment and its impact upon quality of life, community and cultural identity. The word "community" is often associated with nostalgic or highly romanticized images of "place". In nowadays' situation, this is usually regarded as useless, indeed it is counterproductive within the dynamic of change which is normally economically dominated. Even in some exhilaration projects that attempted to preserve the physical form of a place superficially, the community is altered that appears in a totally different story.

Change

How to face the change?

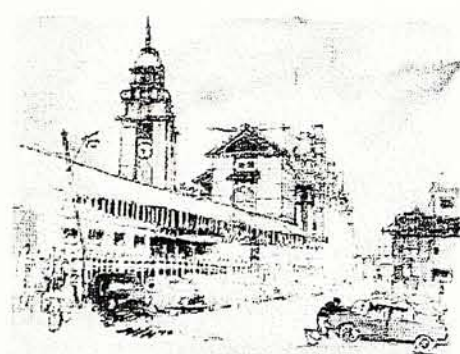
Totally replacing the historical building is not recommended, on the other hand, should we just freeze all these buildings without purpose?

Changing from existing building to new building is a process. It is a process of memory decaying. Should such work need to be finished within one or two years? Instead, can the work be carried on for more than ten years long without project completion date? Until the next memory (new building type) is developed.

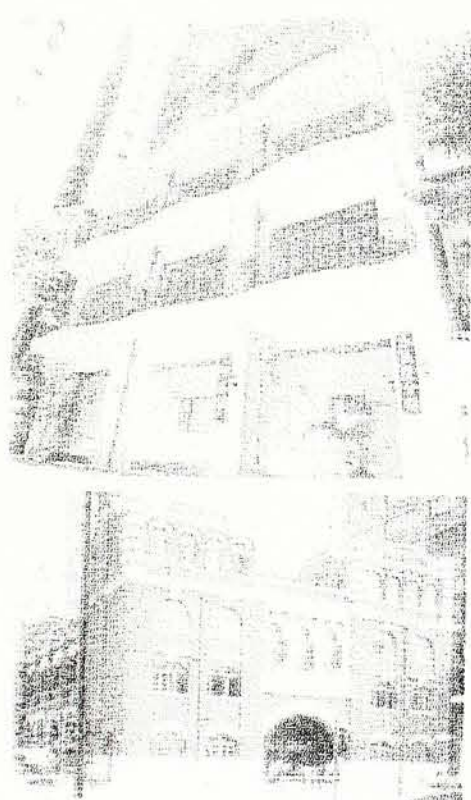


History are not linear. They are progressive and have overlapping. Time is essential for people to forget something, also, time is required for people to familiarize something. While changing is in progress, an extra time and space is created.

Change



History of Tsim Sha Tsui Railway Station is now co-existing with the history of Cultural Centre. While the memory of Railway Station is decaying (Bell Tower as its last foothold), new memory is establishing, e.g., dating with girl friends on the staircase enjoying the harbour view, watching fireworks together along the waterfront, etc. We may argue about the poor preservation work on the former Railway Station. However, our next generation may be frustrating about how to protect the “valuable” Cultural Centre. Consider hundreds years ago, indigenous villagers might object the proposal of building a new station there. So, who had the priority to be preserved?



把時的原原本本地保留(Preservation)或改造(Conservation)便是 Capture Memory 之方法？

前者，政然是好的做法，但也是奢侈之方法，不是社會所能承擔。再言，它是把硬件(軀殼)保留，而置身其中之軟件(Activities & Events)便被遺忘。後者，是達到保留舊有物件同時有它的使用價值，在情感與實際當中取得平衡，但試問有多少物件能得此獨厚？所製造出之畸型物體，又要承受「舊的保護不力，新的不知所謂」之危險，而當我們站於未來回望這新的物體，終有一天又要接受被拆掉或改造之命運。而對於一件建築物，能容忍在改造後再改造嗎？

This is a social dilemma without absolute answer. This thesis is not trying to solve this problem nor arguing about the significance of preservation and conservation on historical buildings. **Change is assumed to be existing.** We are not going to discuss the “old” and “new”. The main focus is the intermediate vacuum or overlapping space.

戲如人生

God as "pure act".

A man may be ignorant, then, of who he is,
what he is doing, what or whom he is acting on, and
sometimes also what he is doing it with, and to what end
and how he is doing it.

(*Nicomachean Ethics* 1111a5)

Are We Acting?

From the moment we existed in this real world, we began to step in a giant theatre where a drama is performing 24 hours non-stop. All the settings in the theatre including human beings, natural scenery and artificial non-living objects are specially made for the performance. All events happen inside are scenarios. By articulating them, stories are composed. We have neither script nor director, except some believe that God has. There has no rehearsal, no retake. We may do something twice but at least, they cannot happen at the same time.

It is impossible to define "real self" or can one confidently answer the question: "Who am I?" No one can stand independently. Our role will change according to the external factors, which also affect our being correspondingly. For instant, we may shift ourselves when interacting with different kinds of people or being situated under different environments 人到屋簷下不得不低頭. We are taught with an ineradicable concept that architecture should base on function, support human activities and be user friendly. But this may be only true on the detail layer. In the majority of time, our daily lives are complying with both the natural spaces and architectural spaces. We should walk or drive following the road or lines marked. Similarly, it is hard to find one space totally belonging to your domination. A bed is tailored made for you to sleep, but you still have to worry about falling down, as no bed is limitlessly large. In the theatre of life, we have rules and limitations; we cannot do anything we want. Even we have the power to determine ourselves; it is insignificantly small and cannot alter the overall rule of the game.

Once we are difficult to present the real self. Regret to say that everyone is acting at anytime. No matter there has audience or not, no one can escape from the performance.

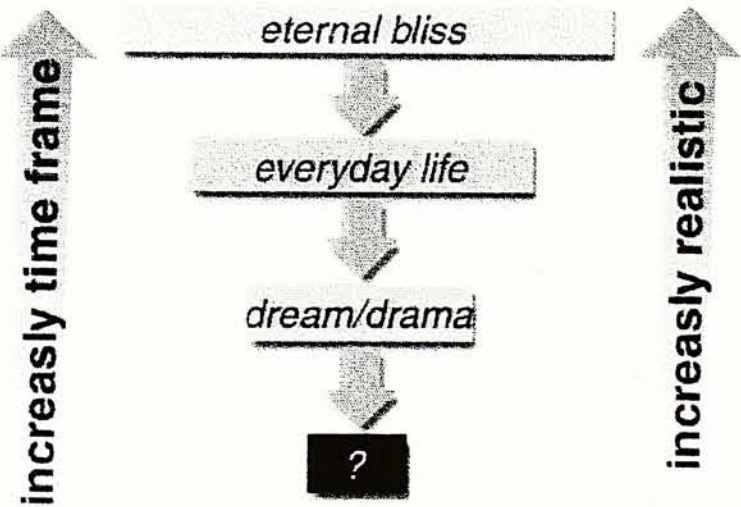
Is Life True?

The other question is: "What is reality and what is delusion?" and "When will we consider the experience as delusion?" The answer is hard to define due to the point that we even cannot define what is "real self". During dreaming, we perceive the scene to be realistic, although the majority of events happen inside are irrational. We don't regard it as a dream simply because we don't realize it to be. We don't have a sense that it will only last for one night and end once when we wake up. Also, people may not treat dream as a delusion just like they won't treat their real life as.

On the contrary, when Chau Yun Fat was doing a drama, he knew it was a drama only (although this ought not to happen for a professional actor). He also realized when would the drama ends and most crucially, he perceived that a more realistic layer (his everyday life) was existing outside the layer of drama. So he apparently regarded the drama as pseudo and delusion.

So what happen if inside our perception (actually it is the perception of some religious), there is another layer of life (bliss) which is claimed to be true, realistic, ultimate and eternal waiting for all of us to engage after we die (end of so-called real life). From where we can find out the "actor" who are now acting us. Together with the assumption that all of us can foretell the date of our death, will we still perceive our lives in this world to be true實在?

When comparing the bliss after we die, our every-day life in this world, the dream or the drama and sometimes the sub-drama inside drama 戲中戲, we cannot label which layer is real and which is pseudo. Generally speaking, they are all the same. It just exists one layer is much realistic than another layer, or, one layer is more pseudo than another. Consequently, further deliberation in realistic and pseudo is irrelevant. It is the question of relativity and the key parameters are the time for us to stay in one particular layer and our perception of existence of other layers.



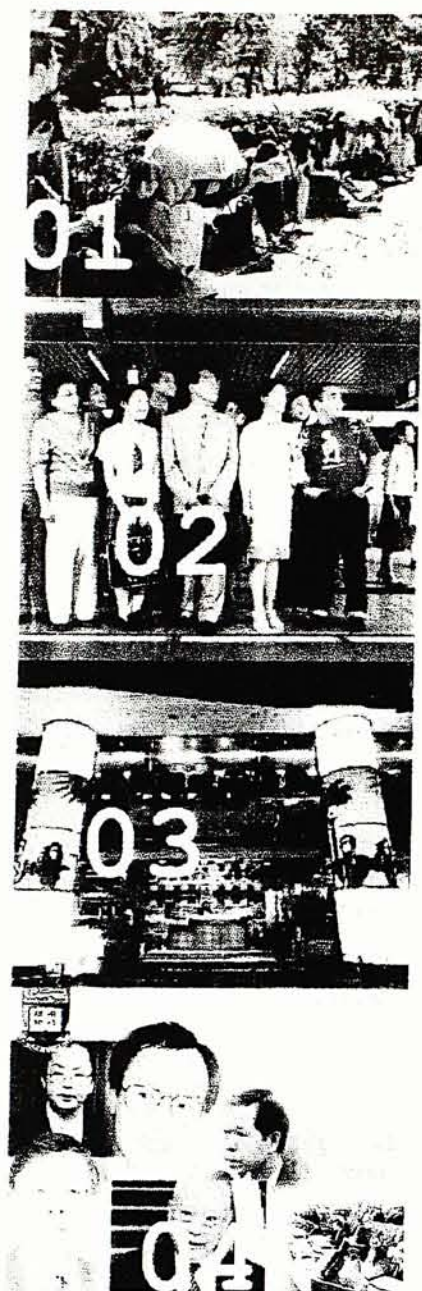
轉變之間

100

出現
在開始
我們
是
分鐘
朋友

這是
個事實
你不容
否認

因為
已經
過去了



Dramatics

It may claim that we are now situated inside a drama. The main point is whether we have script or not. Or maybe the script exists but we are unconscious of it. Some Chinese old saying state that all happen in the world are scheduled and well planned (冥冥之中，早有安排). From the audience of view, we can see drama everywhere at anytime. Some man-made examples are the glass box kitchen located in the front part of traditional noodle stall, the glass curtain wall of hair saloon and the openness of "California Fitness Centre". Besides, the long queue waiting for "tom.com", people compete for the seats in MTR during rush hours and even the trial among Robert Chung, former HKU chancellor and C.O. Lo, etc, they are all interesting to see and they just happen next to you.

However, does the adjective - "dramatics" still relevant if we claim drama always exists?

We may regard every event as dramatics. The question is what is the degree of dramatics and how large is the force or impact exerts on the society. General speaking, dramatics is depended on the contrast with the norm, un-predictability, consciousness of acting and awareness of being witnessed. From the physical expression, force = change of momentum / time. If we consider scenario of life as momentum, then the **force or impact of dramatics** will be equivalent to the **fluctuation of life** over the **time** taken for the event.

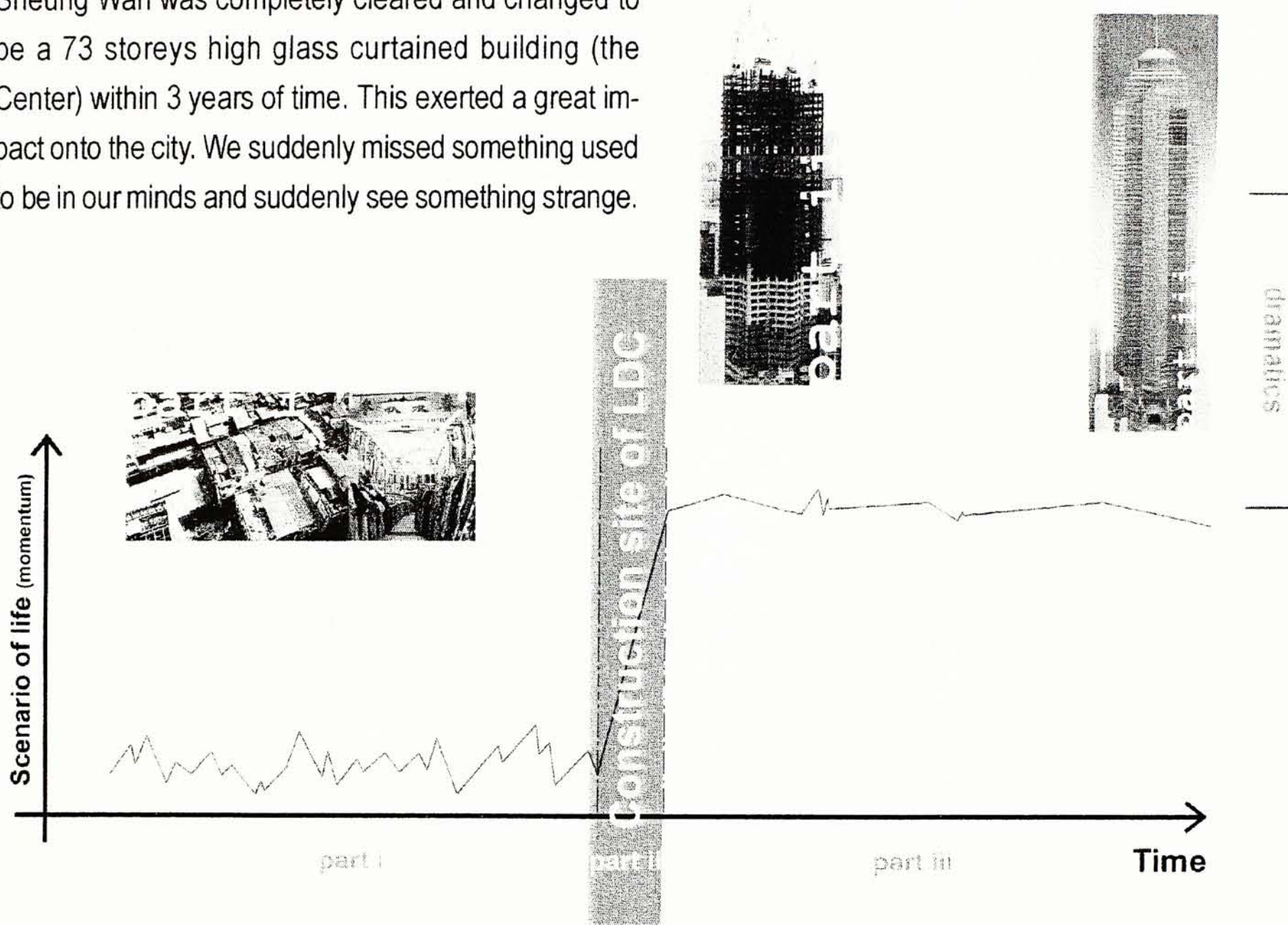
$$\begin{aligned}
 F &= ma = m \left(\frac{v - u}{t} \right) = \frac{mv - mu}{t} \\
 &= \frac{\text{final momentum} - \text{initial momentum}}{\text{time taken}} \\
 &= \frac{\text{Change of momentum}}{\text{time taken}} \\
 &= \frac{\text{differentiation of momentum}}{\text{differentiation of time}}
 \end{aligned}$$

$$\begin{aligned}
 \text{Impact of dramatics} &= \frac{\text{Fluctuation of life}}{\text{time for the event}} \\
 &= \frac{d}{dt} (\text{scenario of life})
 \end{aligned}$$

Consider the big hammer hitting onto the façade of Kowloon Walled City, the event was a lofty stance, unpredictable, seen by majority of people in Hong Kong but only last for a very short period of time. So it generated a great dramatic impact.

Scenario of Life/Time

All developments in Hong Kong, especially those done by Land Development Corporation, are well known as dramatics. The historical low-rise buildings cluster in Sheung Wan was completely cleared and changed to be a 73 storeys high glass curtained building (the Center) within 3 years of time. This exerted a great impact onto the city. We suddenly missed something used to be in our minds and suddenly see something strange.



When we construct a graph of “Scenario of Life” against “Time” for the situation of Sheung Wan:

The first part represents the old Jubilee Street/Queen Road Centre. Generally, it is horizontal, as there did not have any great alteration. However, minor fluctuation still exists as the place is much organic and self-sustainable. People there might find their own way of living. This created a chaotic composition of humans, space and activities.

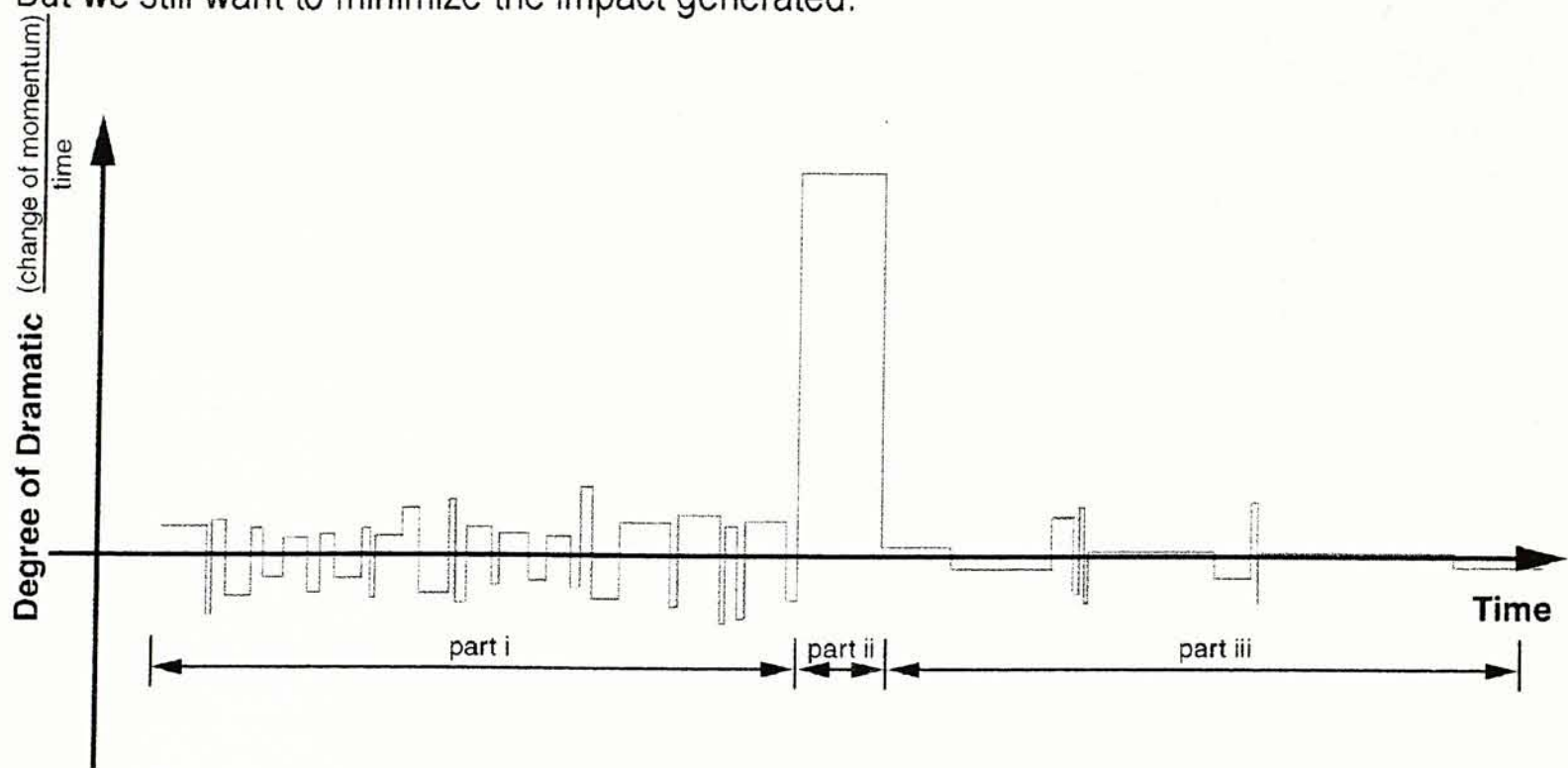
The second part represents the dramatic change due to the LDC project. Total different scenery appeared that the graph has a sudden raise within a short period of time. Strictly, it should be discontinuous, as it was a black box that no life happened in this period when the site was under construction.

The third part represents the developed situation. The graph returns to horizontal with negligible fluctuation. The new building is well planned and most of the activities are controlled

- We cannot even sit on the edge of the planter.

Impact of Dramatics/Time

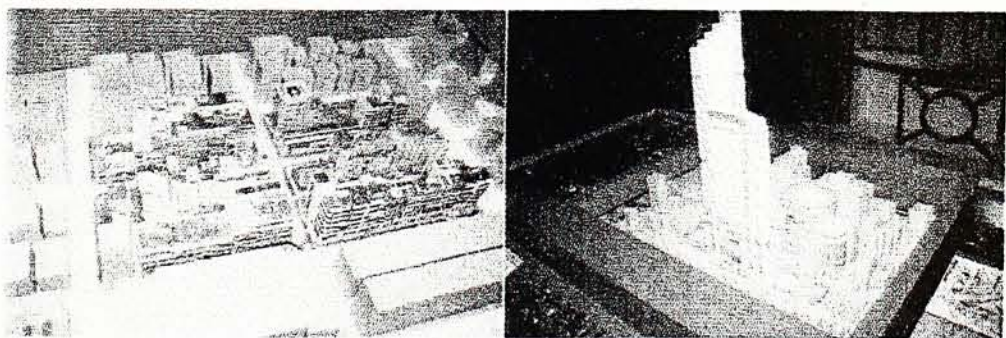
We on one hand expect the change to be much dramatic, impressive and remembered by people. But we still want to minimize the impact generated.



By differentiation, we construct another graph of “Impact of dramatics” against “time”, it shows that dramatics impact does exist for the first part but in a moderate manner. Then it raises to infinitely large for the second part and slightly vibrates around zero for the third part. This means even drama exists in the new development, it is a boring story. Spaces are standardized. Lives are standardized and repeated.....

In response to the Kowloon Walled City again, ending with the method of giant hammer indeed convulsed a lot of people’s hearts and such scenario had deeply engraved in their minds. However, the impact was so hardhearted and unacceptable. The chaotic buildings are suddenly turned to a park. The handover was so discrete that it had undergone a “digital” mode but not “analog”. No time for people to say farewell with the “old”. No time for people to greet and adapt the “new”.

The dramatics effect generated by LDC in Sheung Wan was a 2-dimension film only, which was isolated without public’s participation and interference. We could just sit still and look at the screen (maybe the hoarding only). From the graph, we can see the impact is infinitely large. The drama just existed at the end of “old” and the “beginning” of “new”. However, from the audiences’ point of views, nothing happens in between. Such space is regarded as a vacuum situation. People will only remember the event, but no idea about the process of change.



Another dramatic change in Sheung Hai Street

Genuine artistic values seem to be sprung not from the intentions of the artist, but from the immediate impression he makes on the audience. Because of this democratized mass appeal, dramatic art would seem to be more profoundly naturalistic than any other art form.

georg simmel <<Drama in Life.>>



Theatre and Architecture

"Theatricalization of reality has emerged to offer mankind a new way to perceive life.

The spatial Strategy of theatricalization in terms of theatre, space is the stage on which time, the scenario, presents its ever-changing appearances. As time passes, those spatial entities that leave highly visible impressions are like roles in a play. In this manner, city is the content of theatricalization within the sphere of time. City theatre takes its shape in time, and similarly, time leaves its traces in every corner of a city. Space develops along with the lapse of time. City acquires its time-contour in a scenario of spatial developments in accord with the dramas which have been enacted, and be enacted in the future."

yan chung-hsien <<de-tour, 1997>>

Architecture is a theatre. It is a place for performance and at the same time architecture itself is performing. However, without human life, architecture is a container only. It is merely scenery, of which, people may not be conscious, as audiences tend to focus on the story and the actors. After injecting the drama, such scenery will become scenario. Theatricalization not just provide memories of a place but also memories of life inside.

Definition of Theatre

Theatre occurs when one or more human beings, isolated in time and space presenting themselves to another or others. The performers and spectators were separated both physically and psychologically. That's why they have the raised stage for the drama.

bernard beckerman <<drama in life>>

Nevertheless, degree of isolation varies considerably from one kind of theatre to another. Sometimes there are constant encroachments upon the stage by the audience. They are invited to enter the scenario and participate in the performance or they become the performers simultaneously and spontaneously. This also enhances the difference between "Film" and "Theatre". The former is totally a separated world that the audiences cannot touch when sitting in the auditorium looking at the two-dimensional screen. On the other hand, the actors are just presenting to the camera but not facing the audiences directly. For the latter, audiences can be the performers and they can experience the performance and experience the scenario and time fragments. They are not isolated anymore, instead, they are on the stage and the stage may be the space for their lives.

"Drama on Theatre is not just telling story." - Edward Lam yak wah

The essential characteristic for a theatre is that performers and audience exist inside a same space. The main task for the performer is not just presenting the story only but throwing messages to the audience and communicating with them. This is coherent with the definition that no theatre when no audience. According to Edward, Theatre can be experimental, audience can be part or majority of the performance. It is wrong to disregard their responses that may also use to drive the plot of the performance.

In ***"I-deal School"*** by ***Lam Dance Theatre***, 40 students raised up their hands for 40 minutes stationary. The focus was shift to the auditorium where you could see the people out of patient, annoying, some express their disaffection verbally and some even left the venue. The students at this moment become the audiences watching at those people who may not know each other, have no script to follow but collaborated to launch a show. Throughout the whole drama, the task for the students on the stage was not performing but acted as a catalyst to stimulate the people on the auditorium to perform. The students' acting was synthetic, however, the audiences' responses were true.

Lam



Sam: *What is the different between film and theatre?*

Lam: **Film** – film is used to record, then it is edited and projected onto the screen through a dark environment. Audiences can experience various scenarios, time and space.

Theatre – through the methodology of “art”, audiences can experience a longer duration. All happen in a real time situation, i.e., how long you have seen is equal to the time frame on the stage. However, how long you have seen inside the cinema may need ten times of production time.

Nevertheless, film and theatre are incompatible.

Sam: *Do you think “story telling” is necessary for drama?*

Lam: Our community needs to be improved and diversify. Telling story is not the only choice for drama and actually drama itself is about exploration of variety.

However, the most critical point is not the story but the communication with the audiences. This may depend on the language, logic and the artistic expression.

Even with story, it can be abstract. For example, if you look at the two old ladies outside, they are telling a story. The point is how do you interpret. Different audiences may have different understandings. This is all about your own content and perception. What the two old ladies attract me is not their meaning but I can actively find the relation which I believe is much important than the story.

Sam: *What is the role of audience inside your theatre? Do you think they should think more than you what you present?*

Lam: Performance is reflective. What you get from the theatre is much determined by your previous experiences, your consciousness of the surrounding, what do you have in your mind and how much culture you have come across.

Sam: *Then actually what is your expectation on your audiences?*

Lam: Firstly, I want to do something challenging myself. People, including my actors, tend to hide themselves. It is a great pressure but I really want my actors to open themselves to the public. People enjoy doing something with reason and direction. But drama is not an assignment or a job only. The actors were requested to raise their hand but without reason given. (*I-deal School*) Of course, audience don't know the reason too. Actually, this provides space for them to think, to interpret.

So, secondly, I expect audience can open themselves to receive something not familiar, to challenge their own values and to provide alternatives for themselves. Also, I really hope audiences can actively persuade a kind of emotion which they do not expect.

Superficiality is a social trend. When people ask questions, what they expect is the answer. For me, what I expect after questioning is inspiration. And I think architecture is about questioning and exploration. Questioning about the current situation and living mode. Again, it does not have definite answer.

If you are sensitive and love questioning, you will be very painful to live in Hongkong.

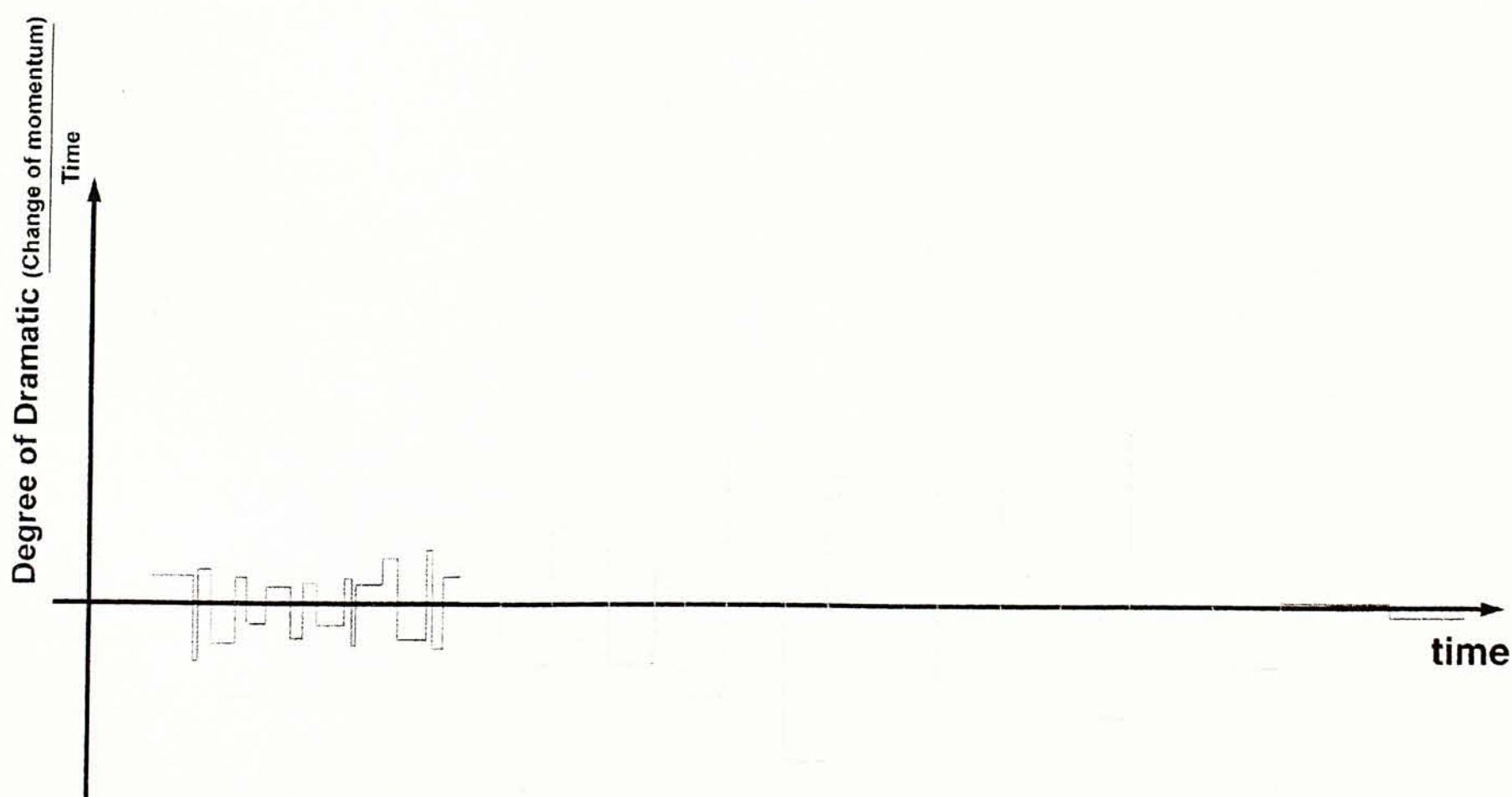
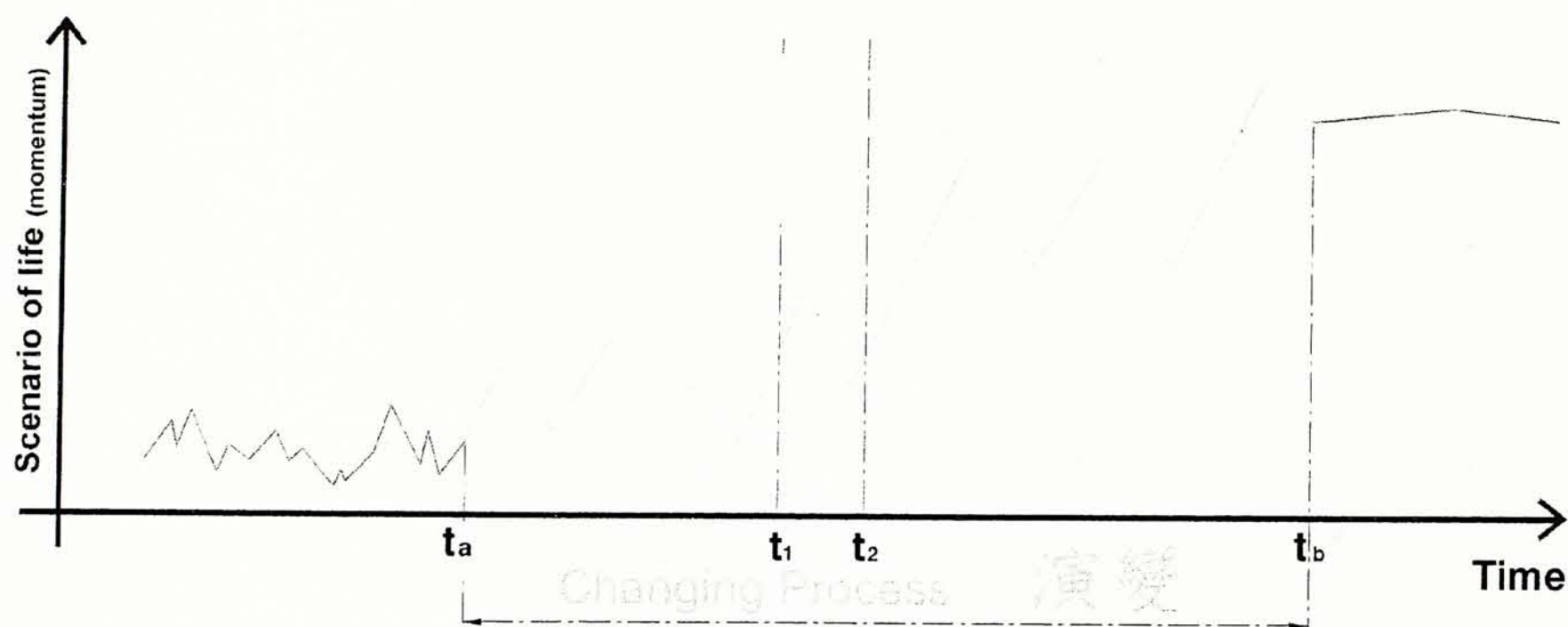
*Changing is not an event but a process. How to perform this process to the public? How public and inhabitants participate in the **Performance 演** and experience the **Changing Process 變**?*

Event or Process

If drama really exists in our lives and the performance is ever-lasting, horizontal line should not appear throughout the whole graph of life/time. We still have not come to the worst situation that human is robot or life is factory.

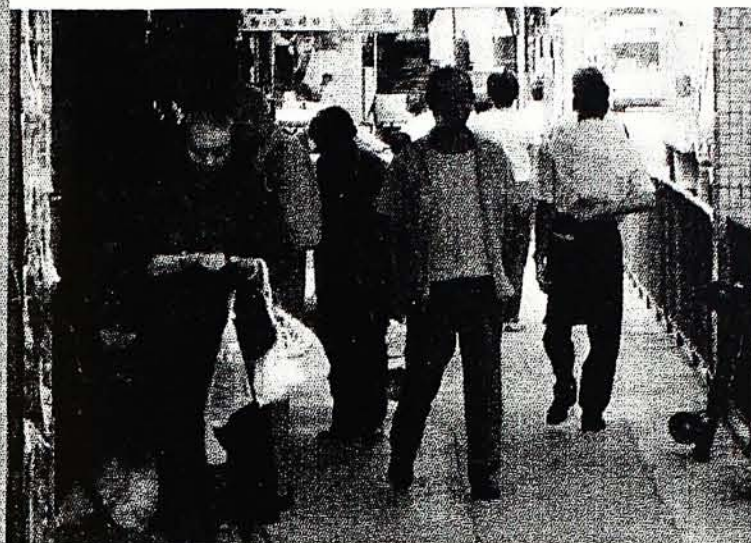
To turn the event, done by LDC, into a process, the time frame for the change is enlarged from (t_1, t_2) to (t_a, t_b) . This greatly reduces the unacceptable impact at the same time provides more room for the people to adapt. This is a gradual evolution but not sudden revolution.

The region in between t_a and t_b is no longer vacuum and discrete. It is continuously progressing in an analog mode.



Indigenous Inhabitants

During this period, the place is not isolated and fully in charged by the building contractor only. The inhabitants can stay there monitoring the change and maintain their own lives there. Of course they may undergo some migration technically. Buffer zone may be needed. Drama still exists in this period that the graph connecting point A and point B is not merely a straight line but with fluctuations. Indigenous inhabitants become the first party participating in the performance.



Conscious Performers

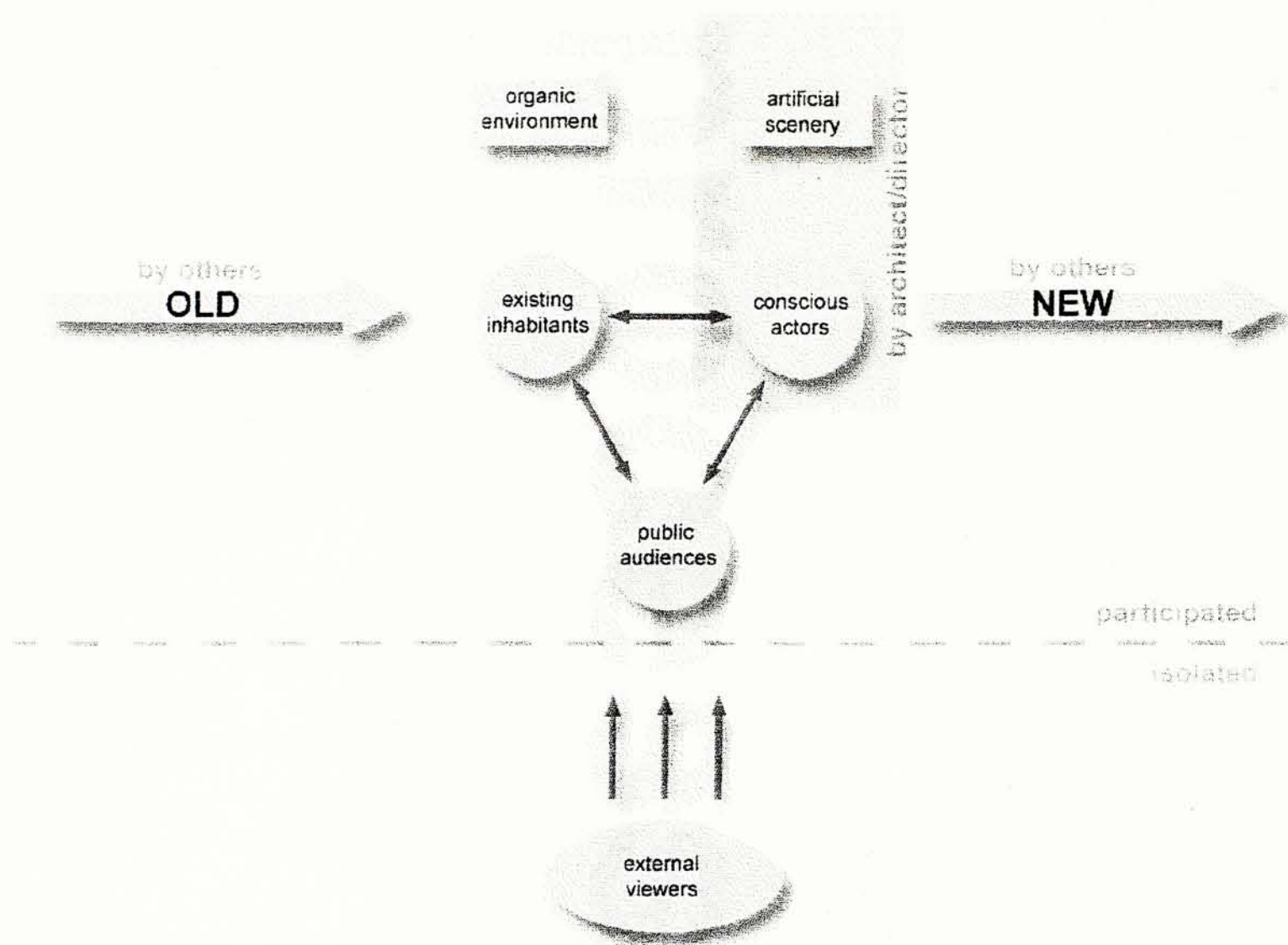
Guidance and direction are needed to motivate a place from point A to B. This can be done by the architect or planner. Similarly, to carry on a drama to point B, director and script are needed too. The drama is not merely a documentary narration about the indigenous situation but also a synthetic play with script and direction. To achieve this, conscious actors are injected into the drama to lead the story. They, at the same time, participate in the changing process and become the second party of the performance.



Audience

The change is not isolated and the performance is not a film but a theatre opened to all. No need to have casting and no need to buy ticket. We cannot erase the role of audiences from outside who may also want to experience the change. Due to the fact that audience can be the performers, they become the third party.





These three parties are situated inside the game set. They are co-existing, co-relating and equally important. Although the conscious actors, who maybe professional performers, know the script and lead the story, they may not be the cast. Their roles are regarded as a catalyst to stimulate the inhabitants to perform. On the other hand, the inhabitants, used to be regarded as 茄喱啡, can be the focal characters even though they do not realize the spot light is pointing at them.

Our society is not voyeuristic, however, we all like to watch the lives of others, because our own lives are no longer enough.

<< truman show >>

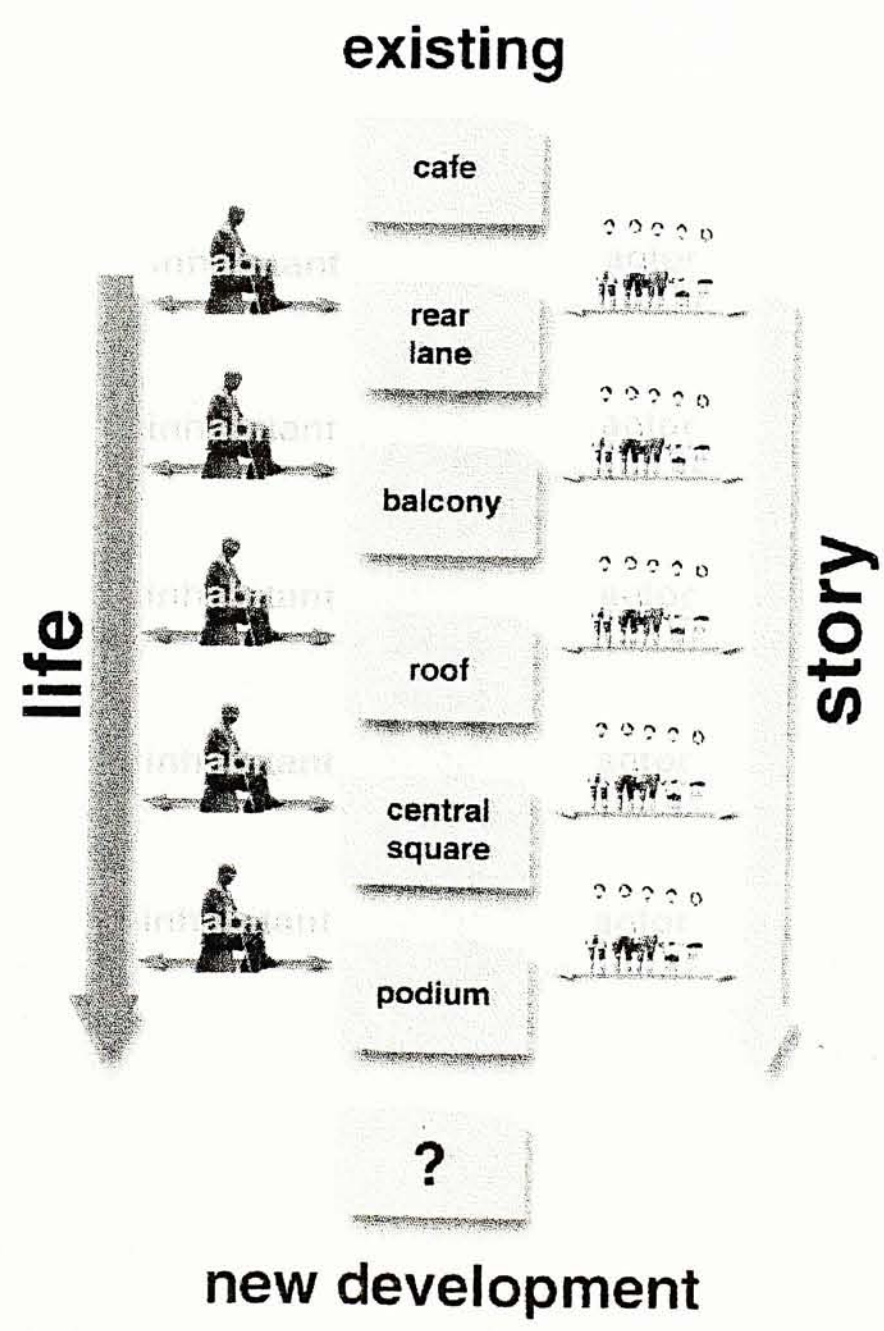
Although not situating in the first scene, the external viewers can watch the process from an isolated position. E.g.: through the screen, video tape as the one describing Kowloon Walled City. Different from the historical book, what they see is live, dynamic. They are not just feeling the space but also the time of the place.

Organic or Synthetic

Is the drama synthetic? Is the architectural change synthetic and artificial as well?

Organic means raw, natural, initial and prime. We may claim Tai O, the fishing village, is organic, as they do not rely on external energy. The community was established and developed spontaneously. No architect and no planner.

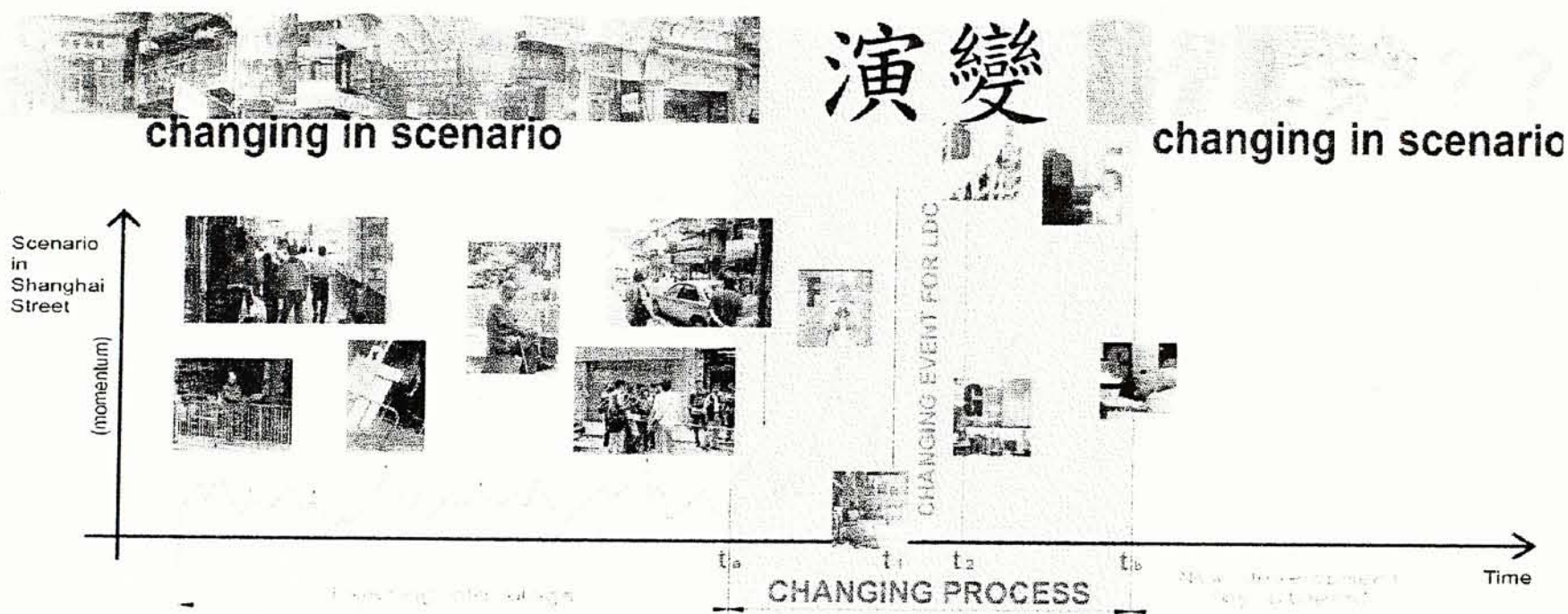
The optimal case for urban development is that the place can self-grow organically and inhabitants can determine the change to suit their own needs and preferences. However, without the impetus, a city may be resulted in the situation like Tai O. It cannot be denied that Tai O does have its aesthetic value. But, be practical, such romance cannot exist throughout the whole city. Apart from architectural environment, we still have to concern about economic, technical progress and improvement in living. External energy is essential to drive the urban development. Development needs to be planned and controlled.



How to achieve a harmonious relationship between organic growing and artificial planning?

During the 演變, no matter the architectural change or the drama, it is inevitable that we need tremendous degree of artificial involvement and this is carried out by the architect's representatives – the conscious actors. We know that the more the artificial involvement, the less the uncertainty of the final result. However, we cannot 100% dominate the 演變, we still have to respect the indigenous inhabitants and the external audiences – the unconscious actors. They may shift the 演變 and finally reach the alternative point slightly different from “B”. However, the general script is fixed. The conscious actors are vectors to ensure the whole change is following a right direction and ensure the superstructure of the final result is generally coherent with the original planning. Of course, researches about the existing life and essence of the place is crucial, it is not a totally new script dropped in at time “a” (t_a). Instead, the script just continues the existing story.

evolution 演變



Architects, Directors or Stage Designer

Throughout the process, architect should take the role of director as well and in fact, this is much serious and sophisticated. Architect is not just designing the physical setting (hardware), but also the drama (software) inside. We love the old district is not simply because of the old buildings superficially. However, we may appreciate the lives, community, organization and order.

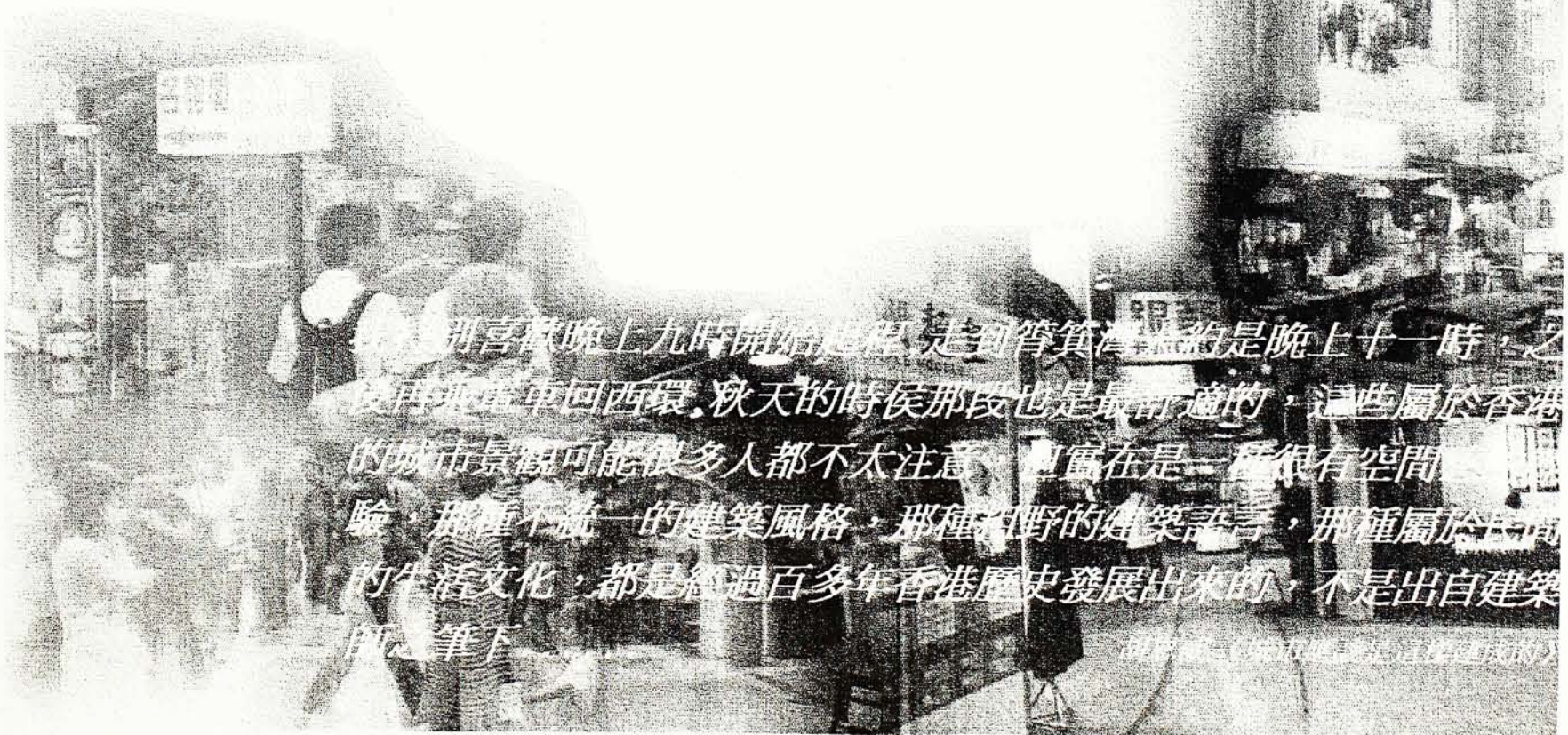
We cannot accept the New Central Library greatly because it is empty now. We all focus on the building appearance superficially and we even have no idea about the interior space. How about hundred years later, our next generations may argue about how to preserve this library as it was so significant in the Hong Kong history that had aroused vigorous discussion and stirred up political impact. Cannot be denied that the building is ugly but maybe no one will care as people, hundred years later, will concern more about the valuable memories inside the library – they used to study there, date boy/girl friends there, etc. This can be proved by the example of Kowloon Walled City. The living environment was poor, hygiene was poor and the buildings were worn-out but we still loved the place as it was not empty. It was full of lives, culture and memories. We know, this is not consequential but accidental.

Of course, architect is not the god; we cannot design the script of life everywhere. But we can design the stage **for** life. Seldom have complaint about architect's design as people used to disconnect the function and architectural form. People used to have a high degree of adaptability and tolerance that they can do anything no matter in any architectural space. In conventional urban renewal event, inhabitants' drama is suddenly ended – all lights in the stage are **dropped out**, environment where they have to start a totally distinct drama from nothing. As a director, architect should not merely provide a dummy stage but also direct the drama from scene A to scene B. Light is **faded out** and then **faded in**.

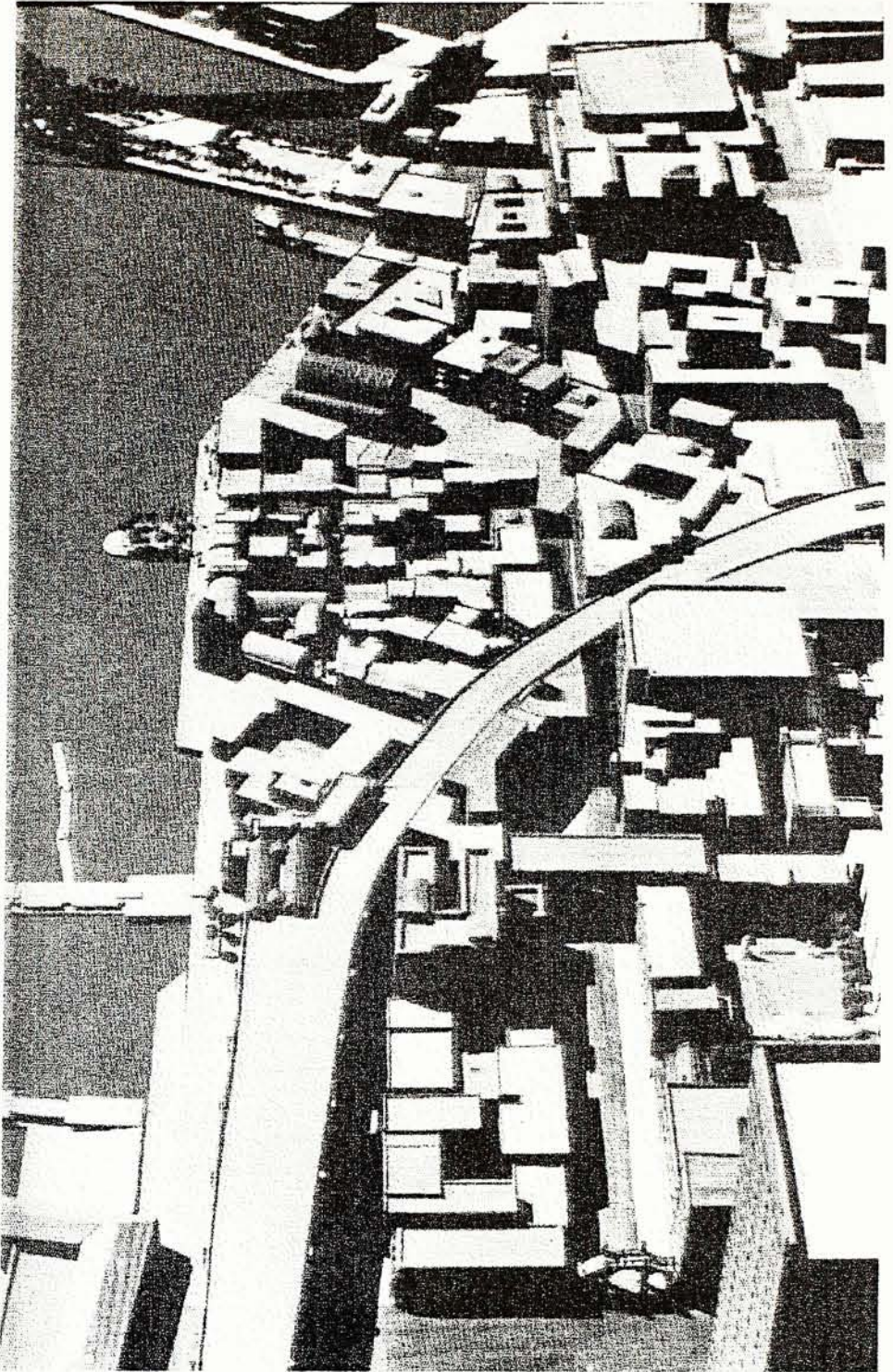
People are not just experiencing the architectural space created by architects. They also experience the people whom they met during the 演變. On the other words, human beings can be one architectural element created by architects to help enriching the space. E.g., 集古村 in Ocean Park.

Referring to the topic discussed before, we need not fear of artificial and synthetic as life itself is synthetic in certain extent. Of course, we can slightly shift our life base on our own choices, but we all know that superstructure of life is planned and controlled. We finally will come to the unique ending 殊途同歸.

Getting rid the argument that whether people can express their real selves or not, during the 演變, the scenarios and the conscious actors maybe synthetic. Nevertheless, inhabitant and public's response to the story, their adaptability to the environment and their performance are genuine.



別喜歡晚上九時開始起程，走到筲箕灣約是晚上十一時，之後再乘電車回西環。秋天的時候那段也是最舒適的，這些屬於香港的城市景觀可能很多人都不太注意，但實在是一種很有空間感、經驗，那種不統一的建築風格，那種粗野的建築語言，那種屬於民間的生活文化，都是經過百多年香港歷史發展出來的，不是出自建築師的筆下。



New Theory of Urban Design / Alexander, Christopher.

In the book, the author described an experiment which they did in 1978. They took a part of the San Francisco waterfront (about 30 acres intended for development in the near future) and simulated an imaginary process which bases on certain pre-set rules, to govern all development over a five-year period.

They proposed a discipline of urban design which is different, entirely, from the one known today. They believed that the task of creating wholeness in the city could only be dealt with a process. It cannot be solved by design alone, but only when the process by which the city gets its form is fundamentally changed. They also believed that this is the beginning of a new theory for the three-dimensional formation of cities.

From the process, although most steps are unpredictable and not undergone master planning, it should not be arbitrary. The details cannot be guilt however, the main direction of the process still need to be followed. That's why they have the rules and the main mission is creating the wholeness for the area.

1. the whole grows piecemeal, bit by bit.
2. the whole is unpredictable.
3. the whole is coherent.
4. The whole is full of feeling.

The seven intermediate rules which we have defined are:

1. Piecemeal growth

The idea of piecemeal growth should be specified exactly enough so that we can guarantee a mixed flow of small, medium and large projects in about equal quantities.

2. The growth of larger wholes

Every building increment must help to form at least one larger whole in the city, which is both larger and more significant than itself. Everyone managing a project must clearly identify which of the larger emerging wholes this project is trying to help, and how it will help to generate them.

3. Visions

Every project must first be experienced, and then expressed, as a vision which can be seen in the inner eye (literally). It must have this quality so strongly that it can also be communicated to others, and felt by others, as a vision.

4. The basic rule of positive urban space

- Every building must create coherent and well-shaped public space next to it.
- The building volume itself is also simply and beautifully shaped.
- At intervals, between the buildings, there are gardens.
- As each new building is built, the roads nearby are extended, incrementally, to give vehicular access to that building.
- Parking space is the last element in the hierarchy, and must also be placed so that buildings surround it, and its effect on the environment is reduced as far as

5. Layout of large buildings

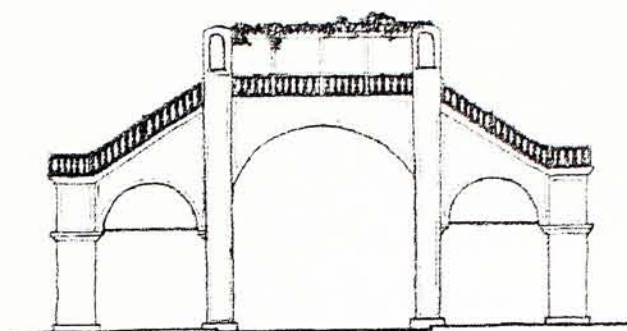
The entrances, the main circulation, the main division of the building into parts, its interior open spaces, its daylight, and the movement within the building, are all coherent and consistent with the position of the building in the street and in the neighborhood.

6. Construction

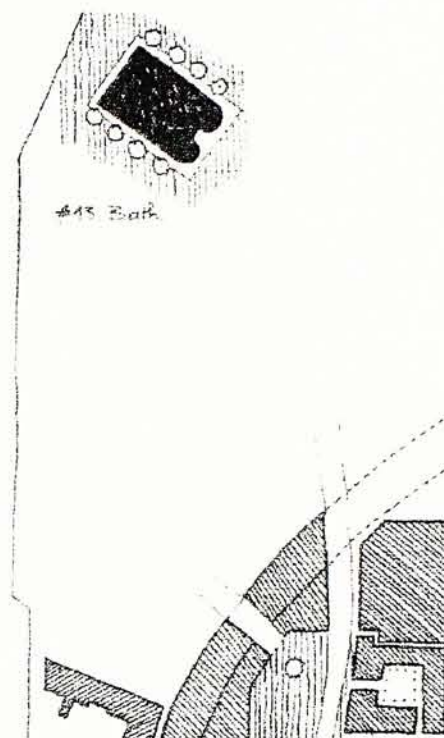
The structure of every building must generate smaller wholes in the physical fabric of the building, in its structural bays, columns, walls, windows, building base, etc. – in short, in its entire physical construction and appearance.

7. Formation of centers

Every whole must be a center in itself, and must also produce a system of center around it.



1. The Gateway
As the generator of the whole process.



13. Bath
Extend the development to a distance area.



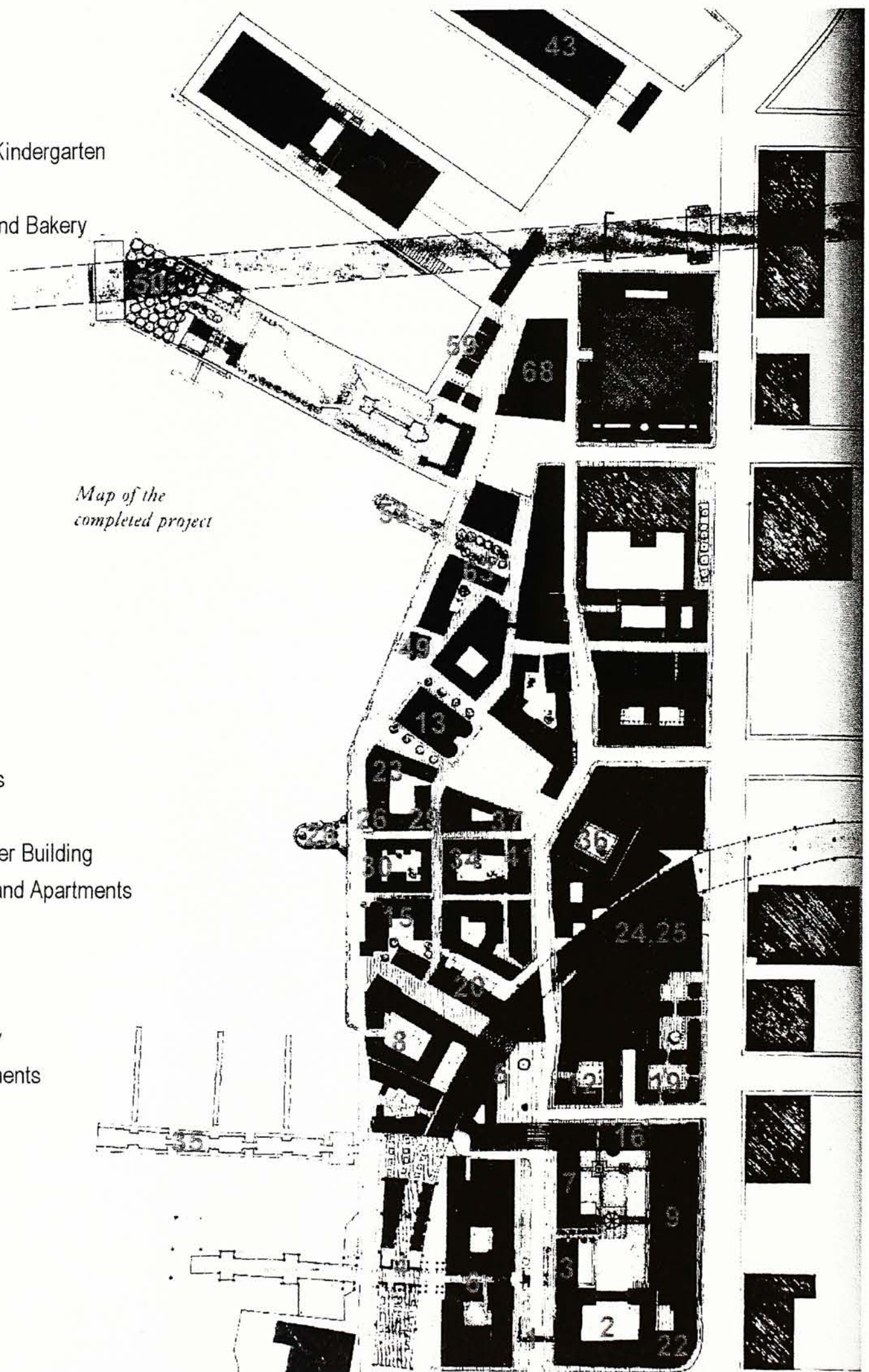
88. Fountain
Full stop of the process.

- | | | |
|----------------------------------|--|-------------------------|
| 1. The Gateway | 52. Gymnasium | 65. Furniture Factory |
| 2. The Hotel | 53. Pavilion | 68. Electronics Factory |
| 3. The Café | 54. Small Park | 71. Bollards |
| 4. Market and Fishing Pier | 57. Music Conservatory | 72. Pavement |
| 5. Community Bank | 58. Private Residence | 74. Wall |
| 6. Building Complex | 59. Warehouses | 80. Health Clinic |
| 7. Apartment Building | 60. Community Parking and Office Building | 83. Paving |
| 8. Apartment Building | 61. Car Dealership | 84. A Kiosk |
| 9. Parking Garage and Apartments | 63. Library | 88. Fountain |
| 10. Hedges and Paving | 64. Restaurant and Long Apartment Building | |

references

12. Educational Center
13. Bath
14. Trees along Water
15. Church
16. Condominium with a Kindergarten
18. Garden with Pagoda
19. Residential Building and Bakery
20. Row Houses
21. Lights
22. Office Building
23. Hotel
24. A parking Garage
25. Car Repair Shop
26. Café and Apartment
27. Handrail and Benches
28. Alice's Park
29. Apartments
30. Row Houses
31. Apartment and Pub
32. Apartment House
33. Office and House
34. Apartments and Shops
35. Houseboat Pier
36. Theater and Newspaper Building
37. Political Meeting Hall and Apartments
41. Post Office
43. Ship Repair
44. Bakery
46. Housing for the Elderly
47. Art Gallery and Apartments
48. Residence
49. Bandstand
50. Pier 24 Park

Map of the completed project



Site

Wai In Fong

一顆城市心靈，知情融會地跳躍在社區新舊父曾之間，這絕不是狹隘的鄉愁，而是追記無數生命的價值與貢獻，為未來社區灌注活力。

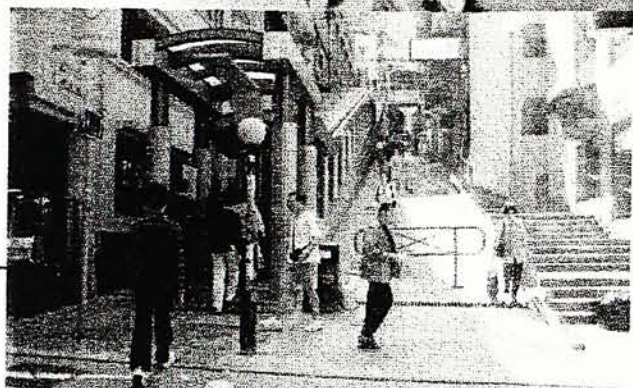
郭少軍

城市心靈

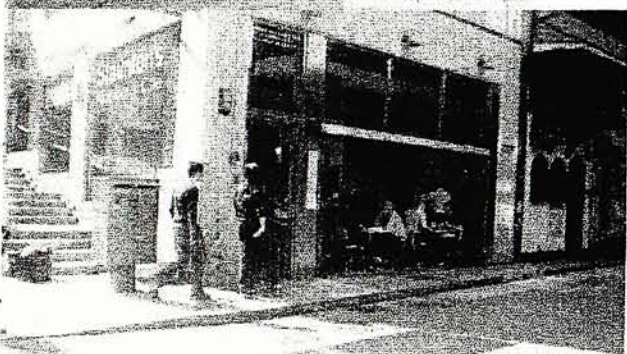
Site
Wa In Fong



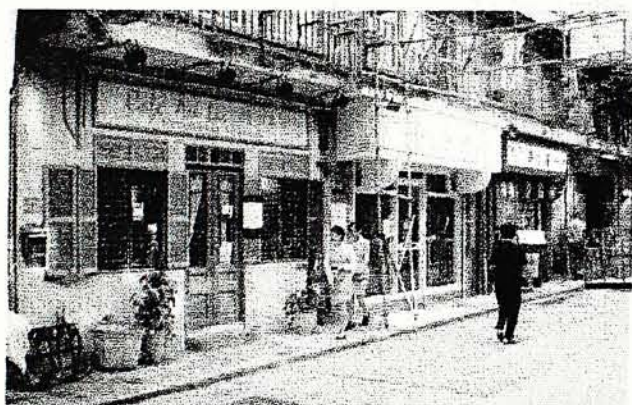
central mid-level escalators (from hollywood road)



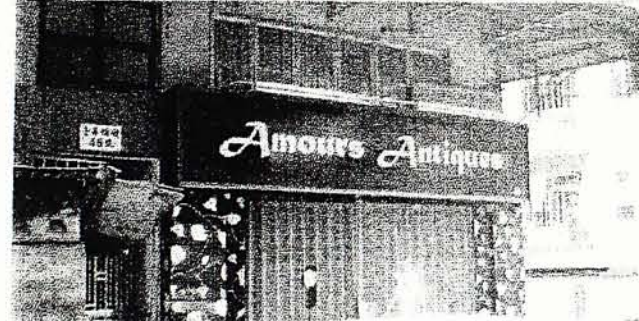
central mid-level escalators (towards elgin street)



western sidewalk cafe



restaurants of various countries



antiques



printing company



paper recycle collection port

乾中肉食公司

牛記茶室

十元四個

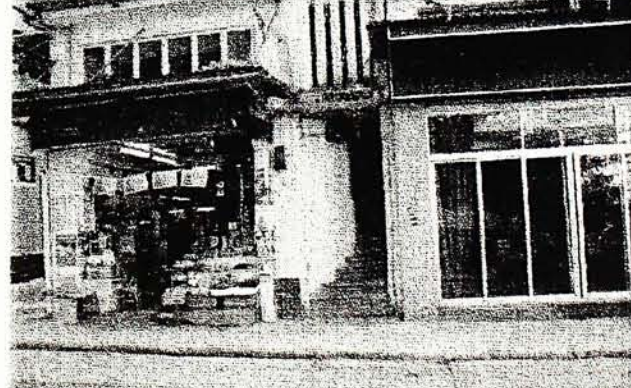
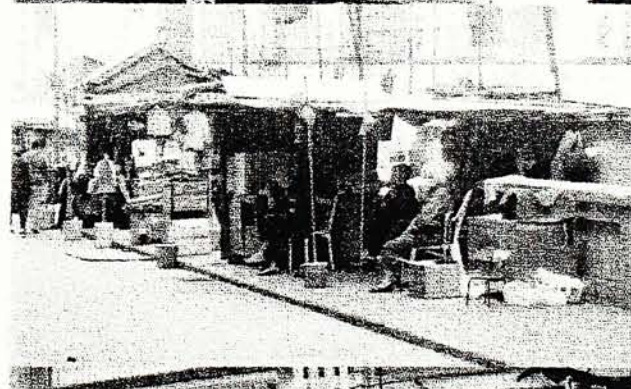
六元一斤

成發白米

買一送一

川間街坊盂蘭會

福榮士多



Site
Wai in Fong

Wa In Fong

Located on the slope between Staunton Street (+49.5) and Caine Road (+75), Sheung Wan.

LDC Redevelopment Project under planning

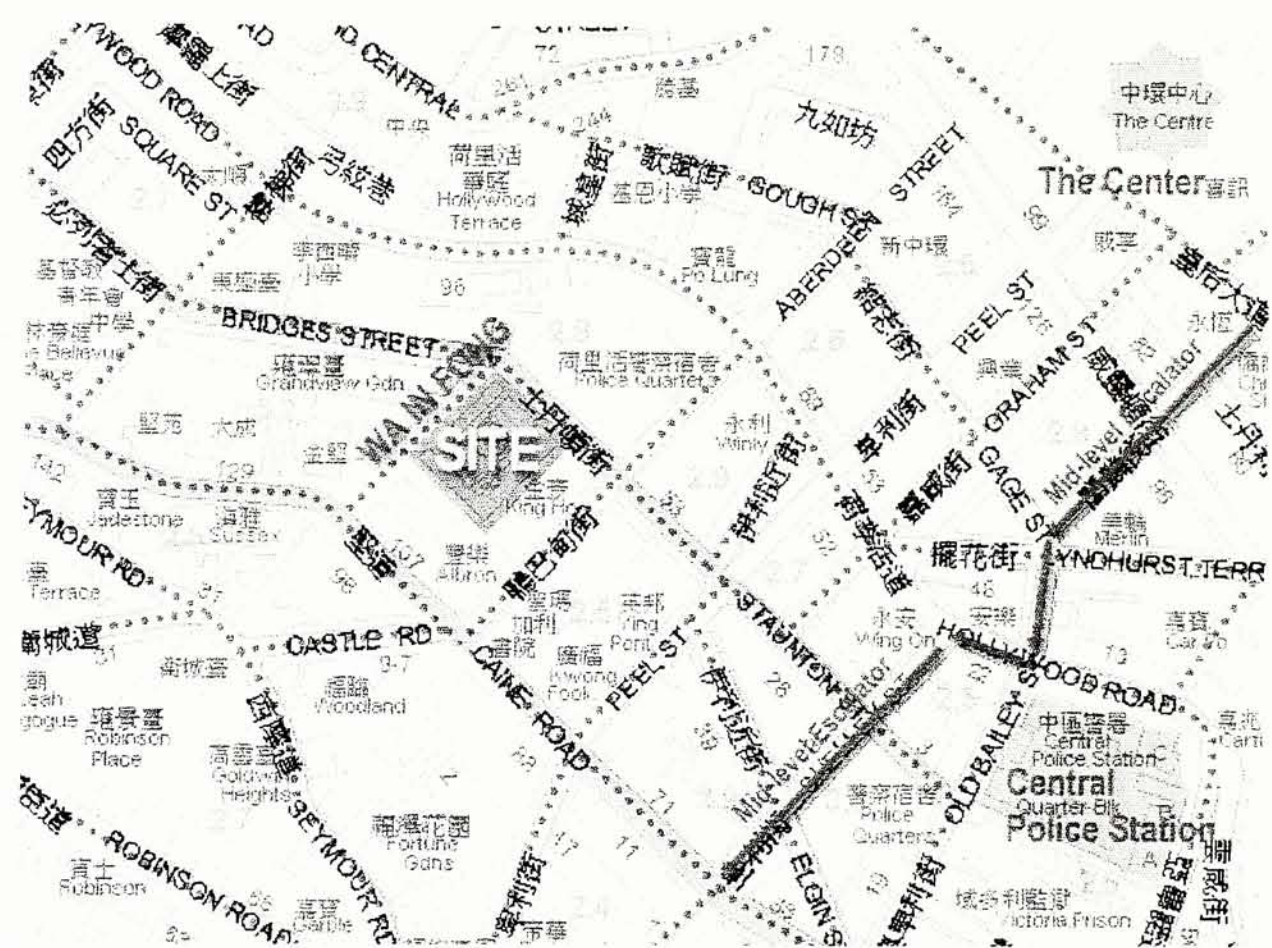
Location: Wing Lee Street/Staunton Street (Central & Western)

Site Area: 4,000 sq. m

GFA: 2,119 sq. m (commercial)
36,181 sq. m ~ 700 units (residential)
1,260 sq. m (G/IC)
855 sq. m (open space)

Facilities: Refuse Collection Point
Public Toilet
Museum

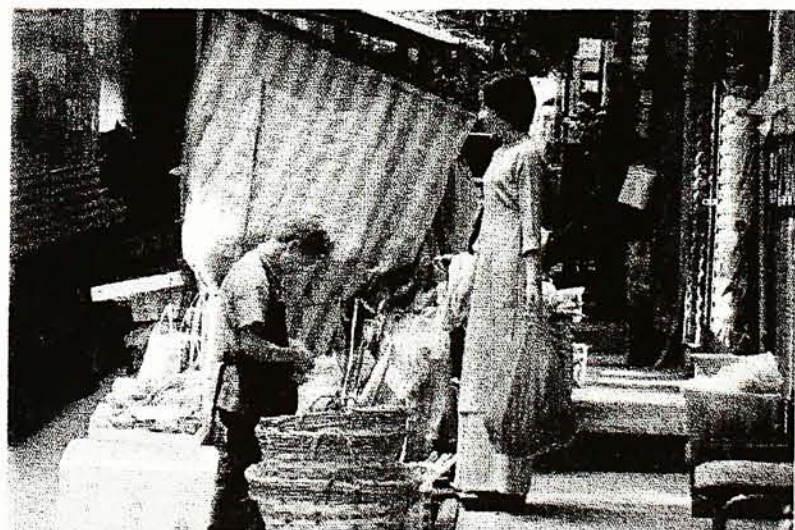
Site
Wa In Fong



The area is composed of two extremes:

1. the indigenous lives;
2. the invasion of western culture and modern art.

The local Hong Kong mediocre culture is missing that the area is totally different from Mongkok. Hard to see teenagers except the students from nearby schools having their lunch.



3 Types of Commercial Activities

- 1. The local shop selling stuff for daily life: wet food, store, rice and oil, incense, noodle stall, etc.
- 2. Printing, paper recycling companies, and laundries invested by outsiders.
- 3. Artistic shops: Interior design, antiques and foreign restaurants. All these create a new culture for the area. Most of them are targeted for foreign customers.

Various of people appear around the site:

- 1. Indigenous inhabitants – mainly elderly
- 2. Local residents – many live in new high-rise resident towers. Most of them are nucleus families with Philippine maids.
- 3. Staff from the printing companies – outsiders mainly.
- 4. Youth people running the artistic shops or restaurants. Some rent house there.
- 5. Foreigners – visitors or work in Central.
- 6. Students from nearby schools.
- 7. Construction Site workers.

The area has generally built for 50 years.

Most of the local inhabitants are transportation workers come from Triangle Pier.

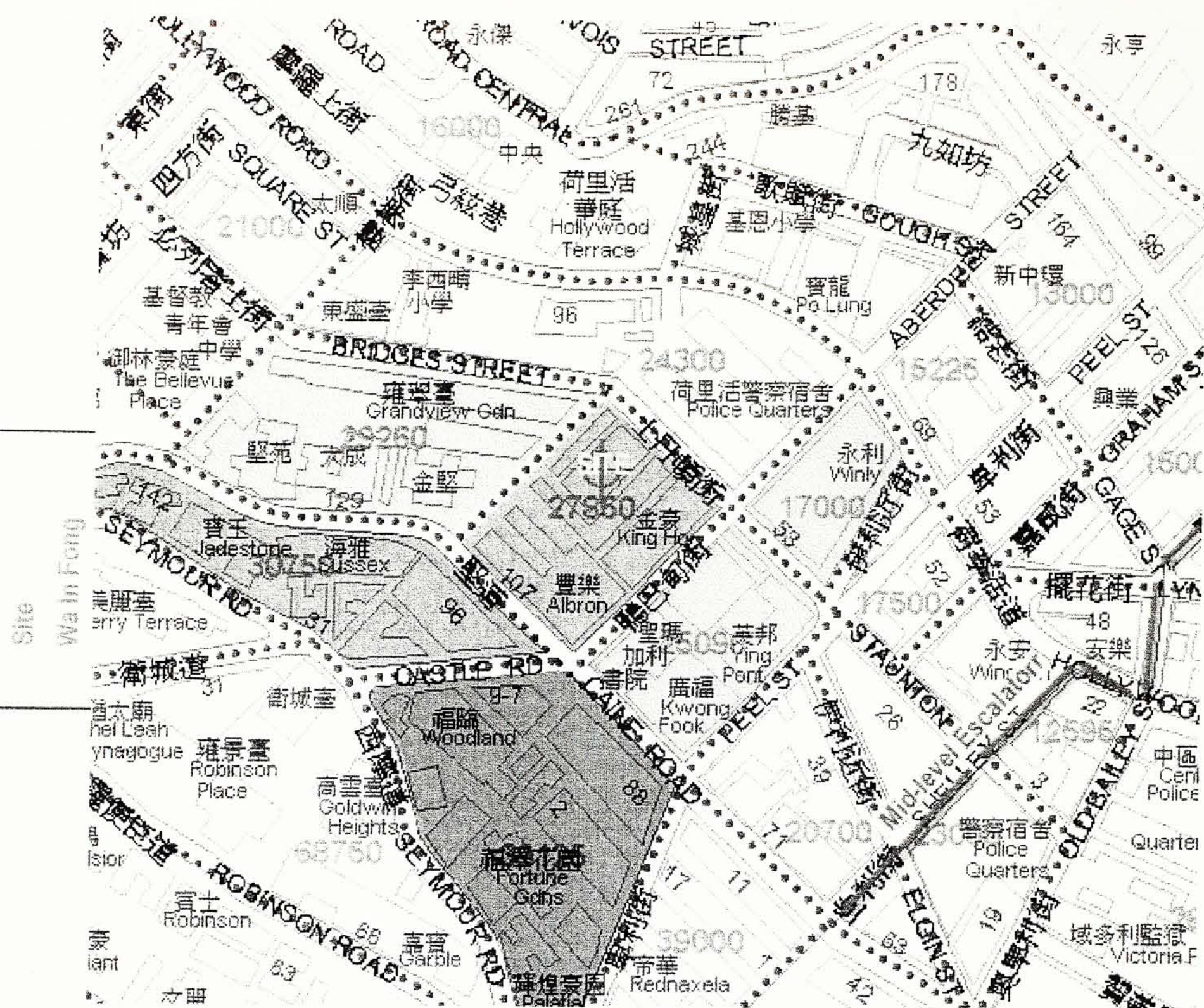
70% of the people appear on the streets are elderly without job. Some may collect the carton boxes or soft drink tin for sale. Majorities are relying on the subsidy from government.

Many elderly enjoy sitting on the sides the streets where they can socialize with others and watching others along the streets, the next generations and the changes.

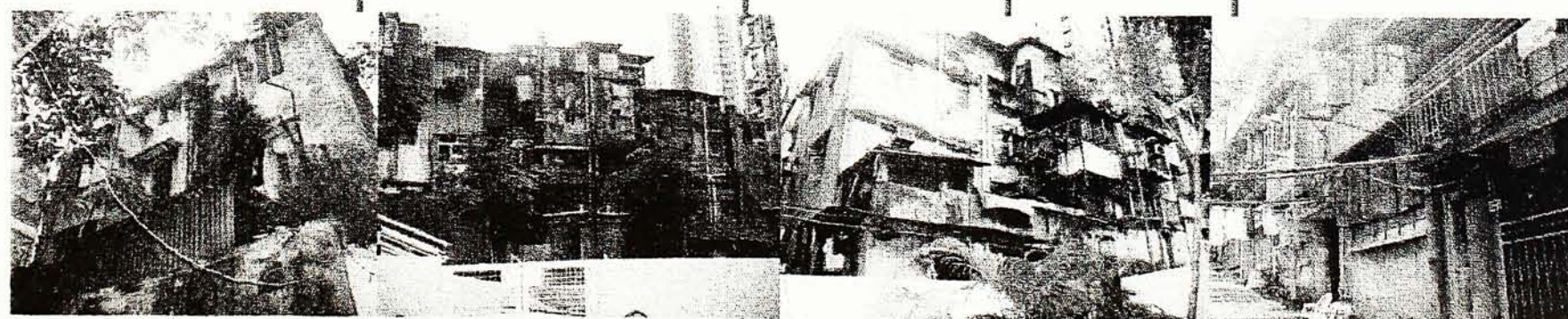
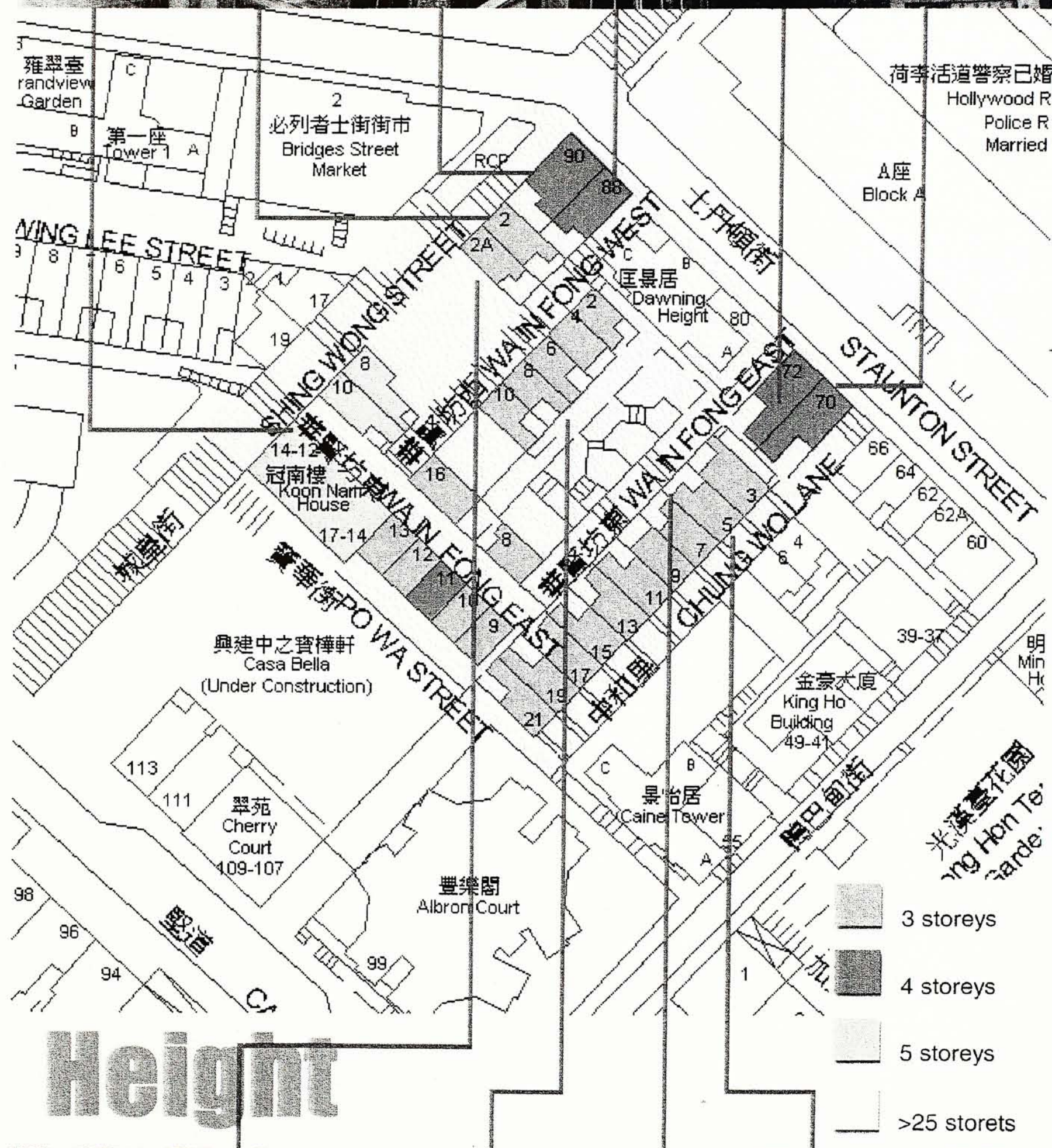
Streets are mainly for people and the streets themselves are the market “街”市.

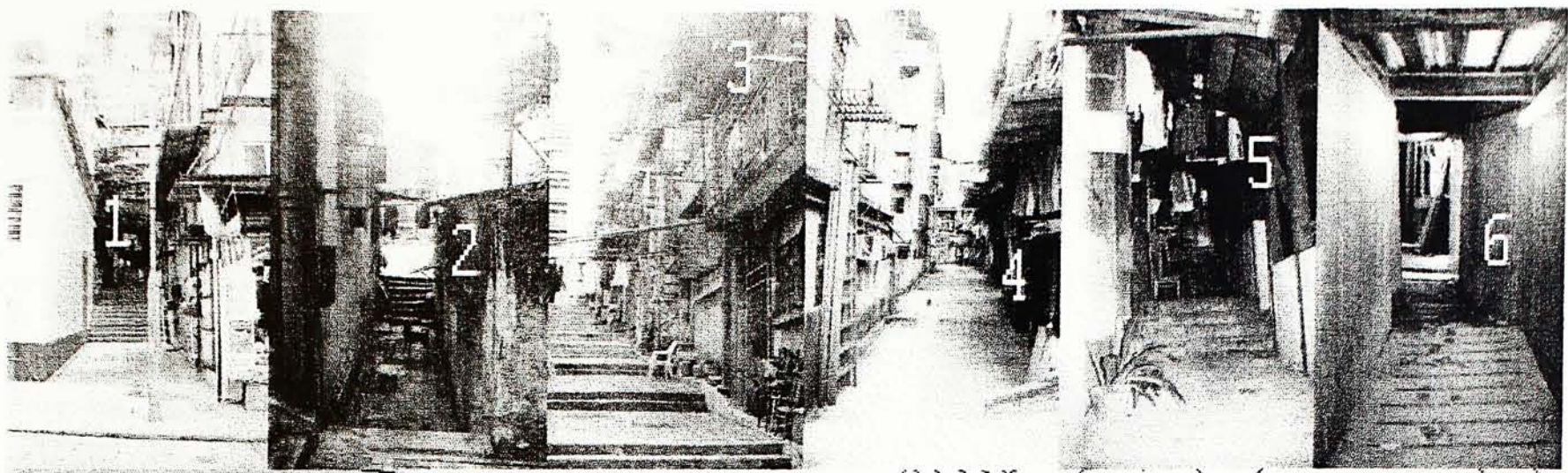
No indoor shopping centre. Even a new indoor market was provided, people seldom walk inside as this is not their lives and habits.

For the new generations or foreign residents, they enjoy shopping in the supermarket (Wellcome) instead of wet market.

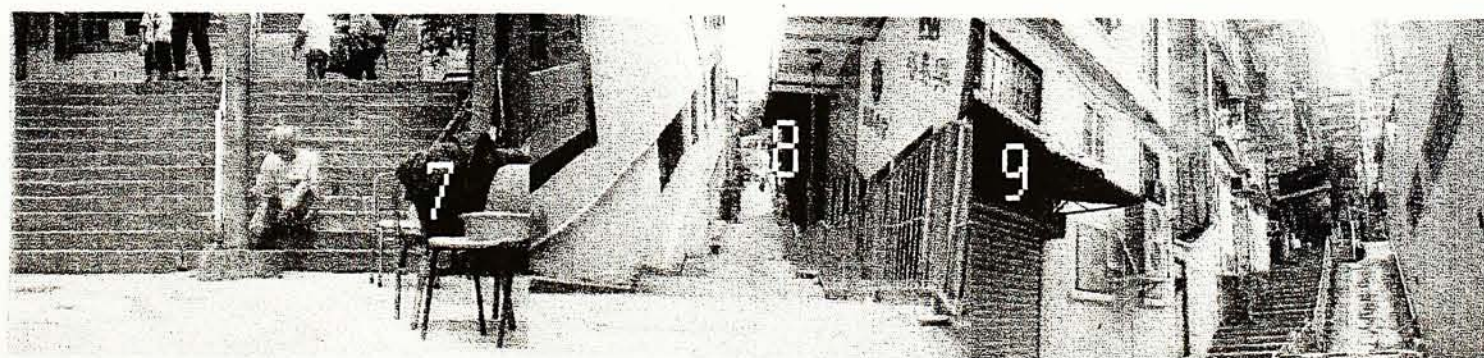


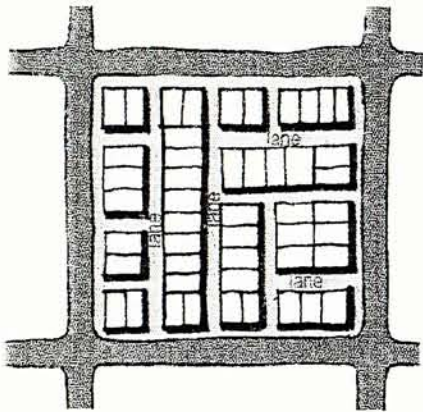
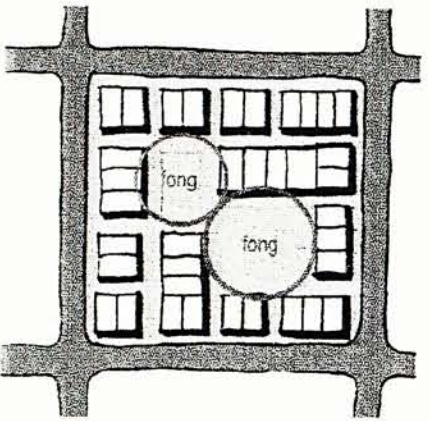
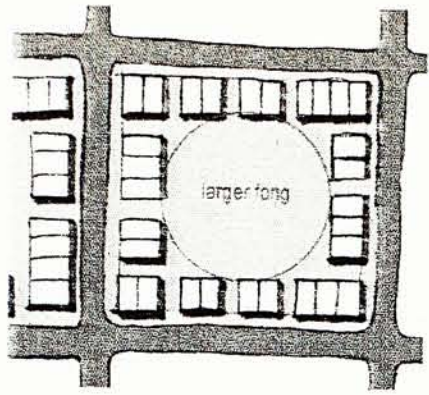
AREA							
Population	1001	1939	1172	1197	1323	2471	1960
Average Age (F)	44	39	31	35	37	37	35
Average Age (M)	36	39	35	36	35	37	36
No. of Families	287	602	419	420	525	938	756
Aver. Family Size	3.3	3.2	2.8	2.9	2.5	2.6	2.6
Family Income Mean	27k	29k	24k	17k	25k	39k	30k
w/ Tertiary Education	29%	30%	18%	20%	36%	42%	41%
w/ Own Property	61%	65.1%	6.7%	58.3%	60%	61.9%	71.3%
Average Rent	3.3k	10k	3k	6.3k	7.8k	14.8k	11.5k





Negative Space





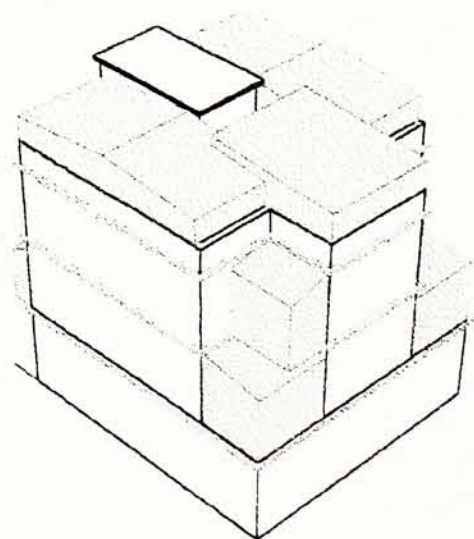
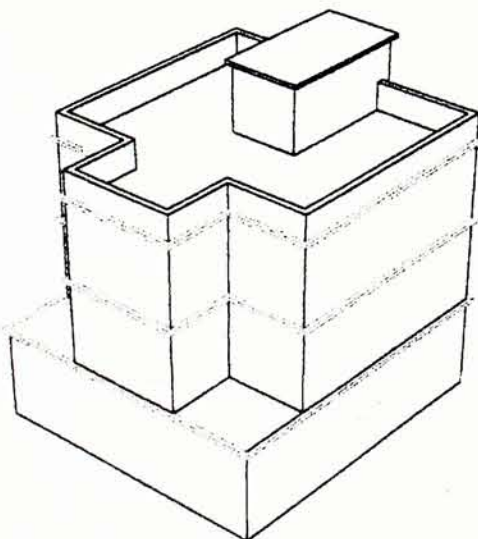
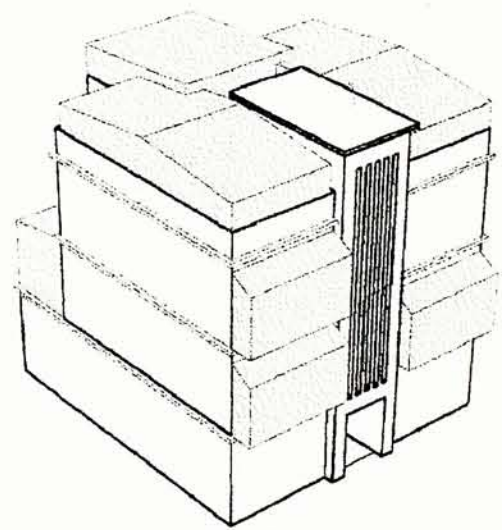
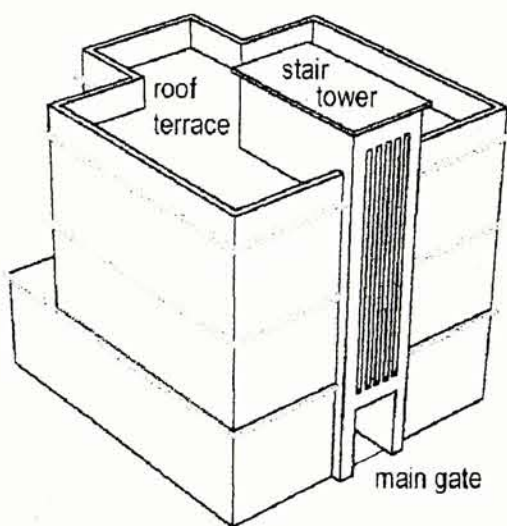
Architectural Articulation

Artificial planning is not so prominent. The major roads are based on the hillscape. A fabric is created which appears in a grid pattern basically. However, organic shape is formed while lying on the irregular hillscape.

Buildings were built facing the roads. Shops are generally arranged along the two sides of the major roads. The buildings on each lot enclosed a void which become the Fong (square) - fig 1.

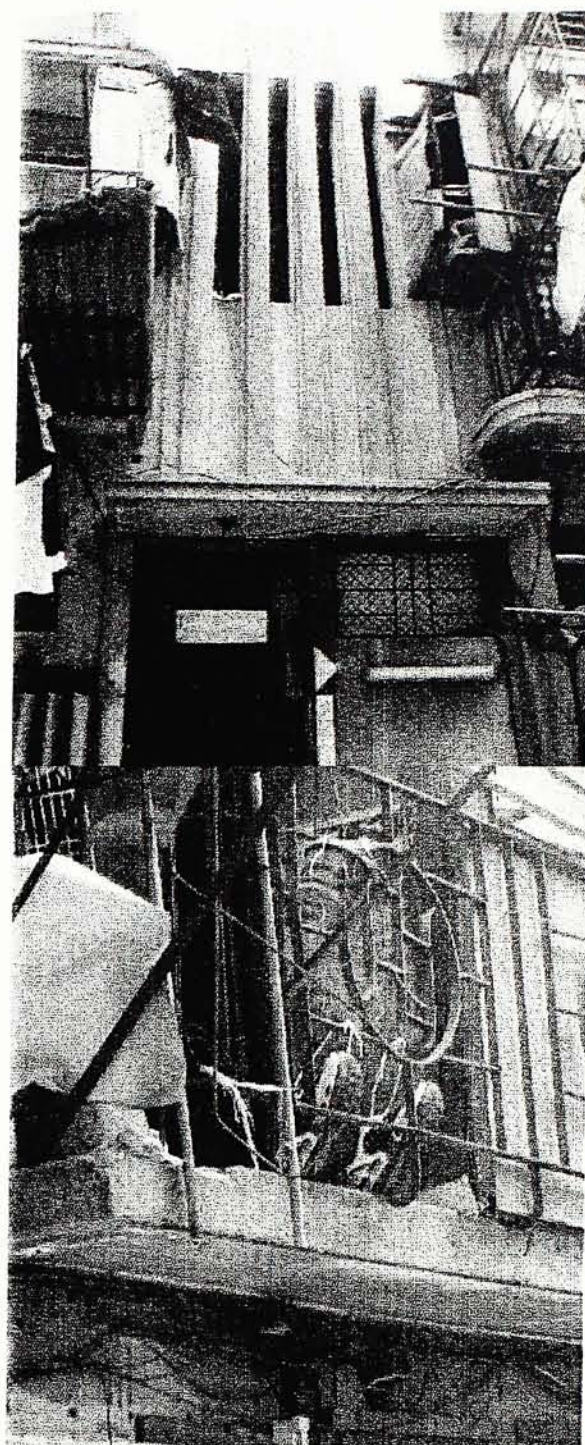
Large fong is hardly seen as most of them were filled with buildings. Open areas appear organically due to the leftover negative spaces. Most of them are linear with human scale. They were intentionally designed for circulation but a lot of lives happen there - fig 2.

Different scale of lanes and streets were articulated together composing a chaotic order like the Wu Tong. Some minor lanes inside the fongs are mainly serving the inhabitants. They have a high degree of privacy thus public will easily get lost when situating inside - fig 3.



Most of the buildings there are conventional tenement buildings with 3 storeys high and so-called “one stair 2 units (一梯兩伙)”. With the illegal extension, veranda, and canopy, the original building form was hidden. Architects' inputs were not significant here, instead, a new order invented by the occupants was established which is much more pinpointed as such chaotic order articulated together not just forms the elevation but also the section of the buildings. It tells the lives of each family. For example, from the clothes they hang out, it suggests the age and gender of the family members. Besides, the daily utensils suggest the life styles. The bird cages, the mahjong table, the tai chi sword, etc, all these suggest the occupants' habits.

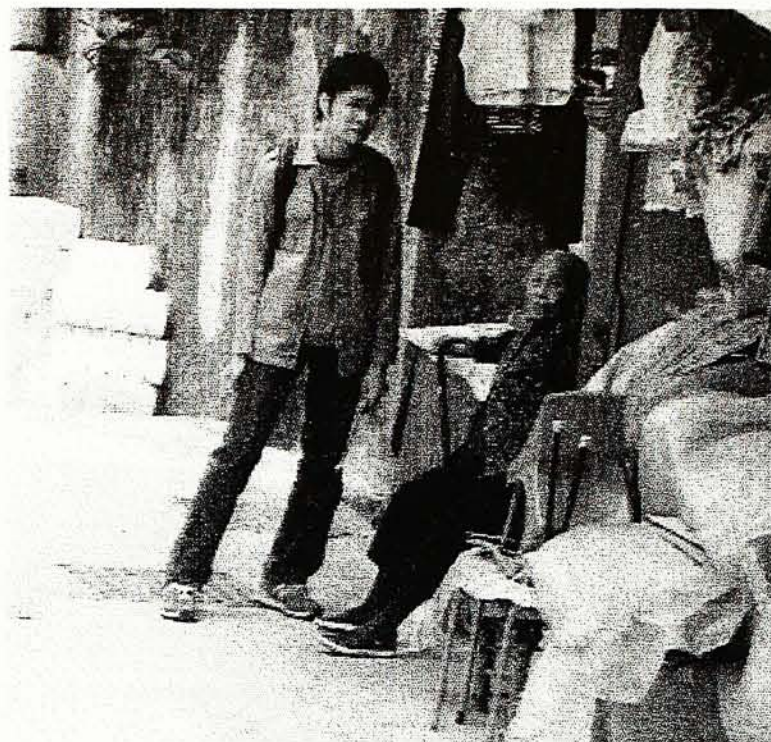
Activities are not limited by the artificial walls designed by the architects. Human lives are extended beyond the boundary. Through the illegal extension, the buildings become transparent. The whole area is a performance of lives. In this case, the architect, regarded as director, only provides the basic skeleton supporting the performance and suggests the major direction for the story, but not totally control the actors – the inhabitants. The inhabitants have the freedom to express themselves, to choose the best way of living and best living environments.



Site
Ma In Fong



Interview with the local inhabitants



Site
Wa In Fong

Mr Chan Yuk illegally immigrated from Canton, mainland China to Hong Kong 50 years ago. Same as other male immigrants, he worked as a transport labour in Triangle Pier (三角碼頭) and rented a bed unit in Wa In Fong. Many men like Mr Chan were single in Hong Kong leaving their wives and children in mainland China. They would save all they earned and kept going back to mainland for family union every year. In some cases, those men met spouses and re-married in Hong Kong. This leads to the problem of one man with 2 families.

For Mr Chan, he has already disconnected with his wife and children in mainland and he was remained alone in Hong Kong for more than 30 years without any relative. As time goes by, he loses the working ability and is now relying on 綜援/老人生果金 which supporting his simple life.

Buildings in Wa In Fong are without elevator, Mr Chan, slightly disable in walking, is forced to rent a bed unit on the ground floor. Sitting on the abandon chair along the staircase becomes his daily habit. Thus, he can enjoy the sunshine, meet his old friends, neighbours. According to him, although the area is chaotic and not well-planned, he has already adapted to it. His life has integrated with the place. He shows no interest to the LDC's redevelopment scheme even the living environment is claimed to be improved and even the new building will facilitate with elevator. Stable life without any fluctuation is his priority.

During the interview, a lot of elderly walked past. Many of them will greet Mr Chan and he could immediately tell the story about each person no matter he liked or disliked him. This scene is hardly seen in the new housing estate that inhabitants are so isolated.

Interview with the local inhabitants



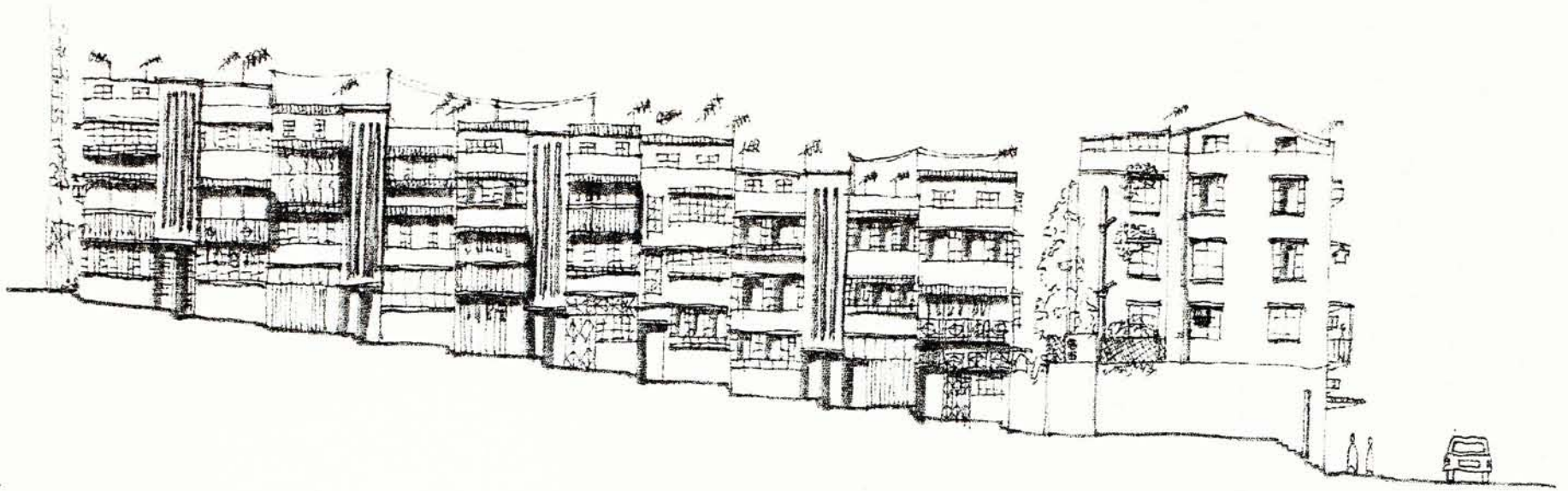
It is also realized that those elderly are willing to talk and share his life experience with others. The best way to improve their life is not merely building with higher quality and better appearance. No matter what effort put by the architect or the planner, how good the design and planning. All these are not significant. The most essential solution is human relationship, sense of neighbourhood and belonging. Comprehensive development that clears the whole area and replace by a strange planning will totally destroy anchorage of the local inhabitants to the place. Destroying their history and their culture.

Mr Wong, owner of Shing Fat Store 成發白米, has lived in Staunton Street for more than 50 years. His father, Wong Shing Fat, established the store at the same time while Wa In Fong was built. Mr Wong claimed that his store was equal to "Park'n" supermarket at that time as it was the major supplier of the daily stuff like oil, salt, sauce, rice, match, etc. As the store was so important that he could meet most of the local inhabitants. The store was part of their lives, which also anchored their neighbourhood.

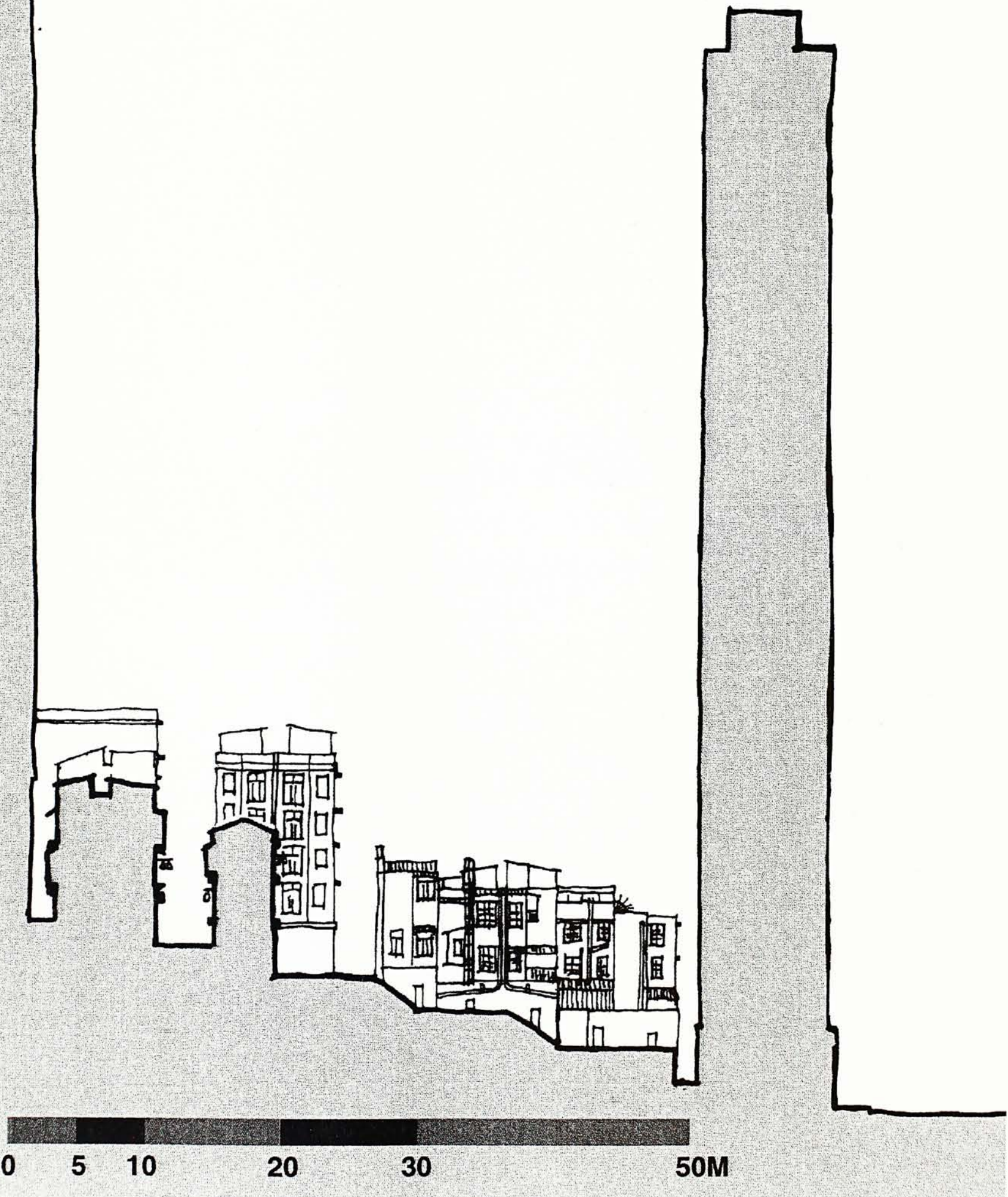
He remembered when Thailand restricted the export of rice in 1972; it leaded to a grain shortage in Hong Kong. At that time, many businessmen supplied the impure and low quality rice. However, Shing Fat insisted on selling the high quality goods without rising the price thus won many neighbours' trust and confidence. Earning money was not the unique aim for those shops, indeed, serving the neighbours was also important.

According to Mr Wong, although nowadays, giant supermarkets are so popular and convenient, local inhabitants still like buying stuff in these tiny stores. Not because the prices are lower but the human kindness and the adaptation.

Site Sections



Site
Wai In Fong



第一卷 八卷 第九卷
——你到這世界上來是為了什麼——

附註：現在正準備

architectural
discourse

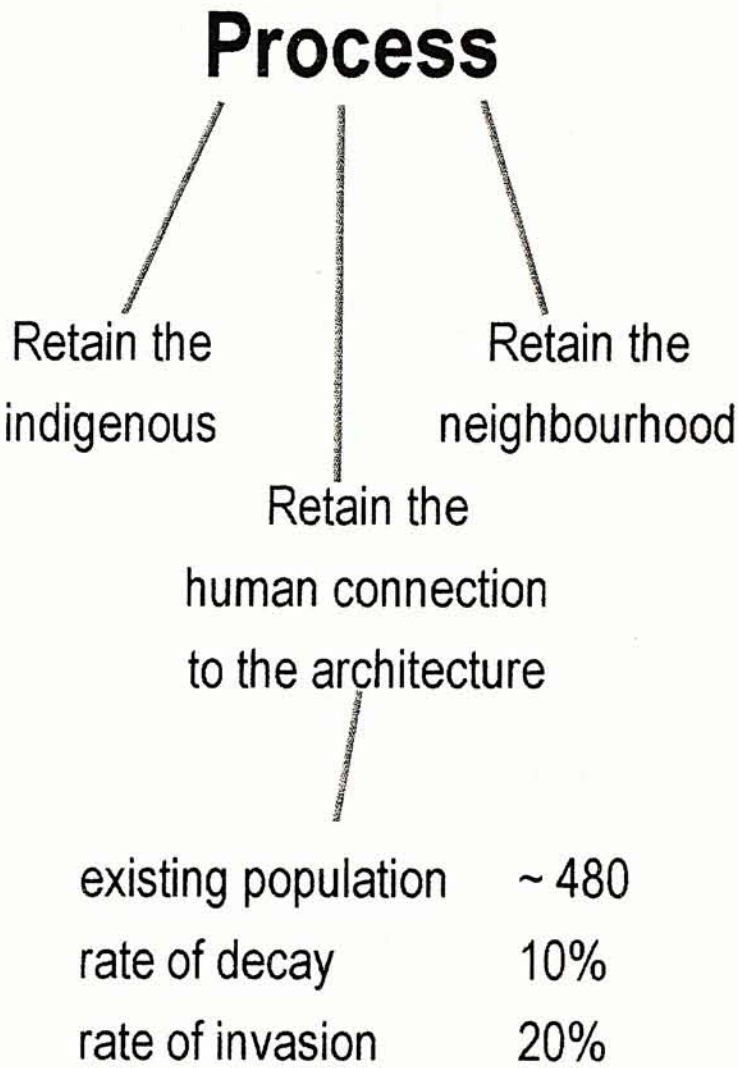
劇情發展

Process Exercise

Before the process,
the place was developing
organically.

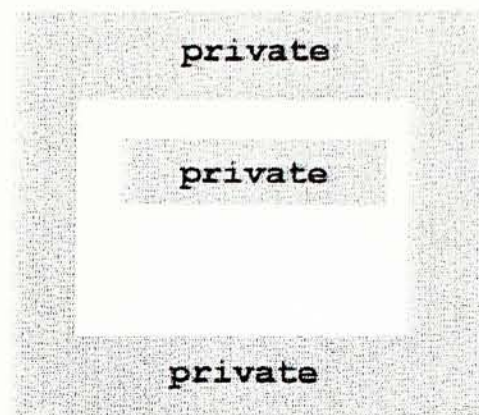
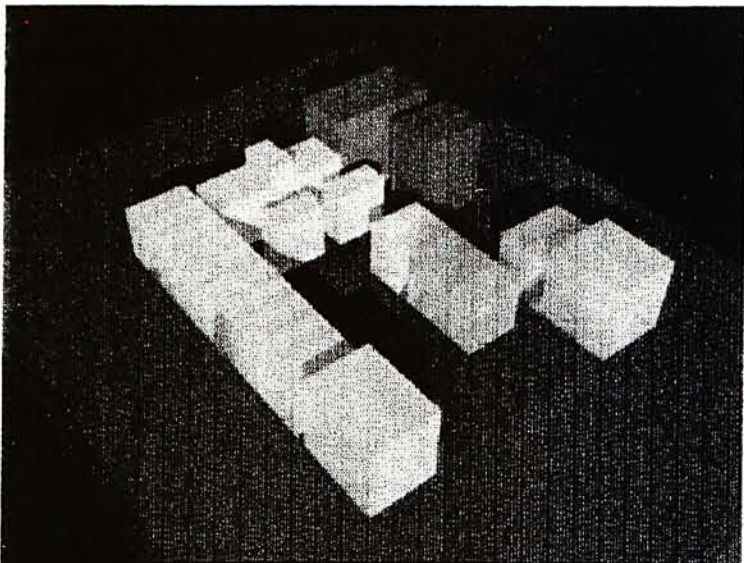
Through the process,
space will be transformed.
During the transformation,
extra time and space are created
which becomes the
theatre and performance.
It would be once appeared in the
process and ended while the
process is completed.
Then the stage will be handovered
to the "new inhabitants" to continue
the lives themselves.
All actors, director, scriptwriter and
stage set will leave the scene.

After the process,
the place will be developing
organically.



scene 1

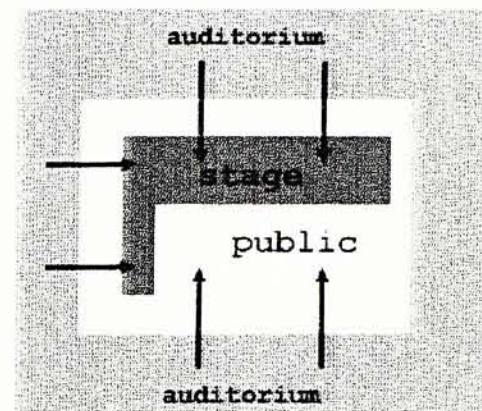
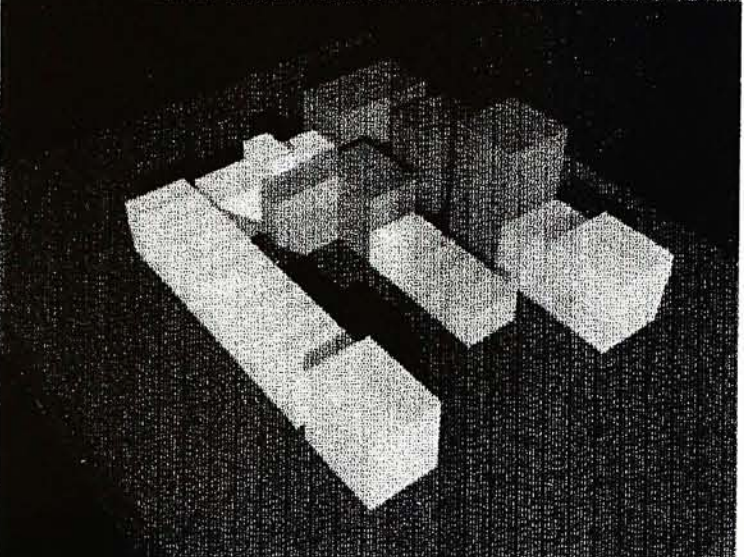
decay 0
invasion 0
total 480



-3 yrs

scene 2

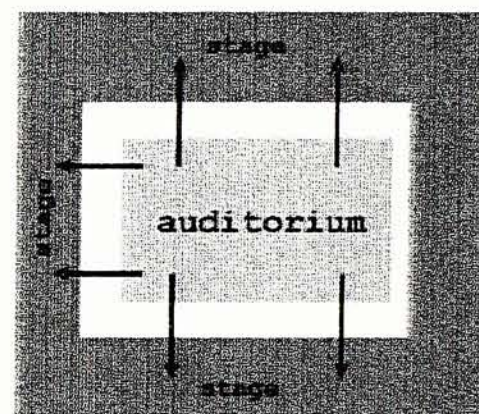
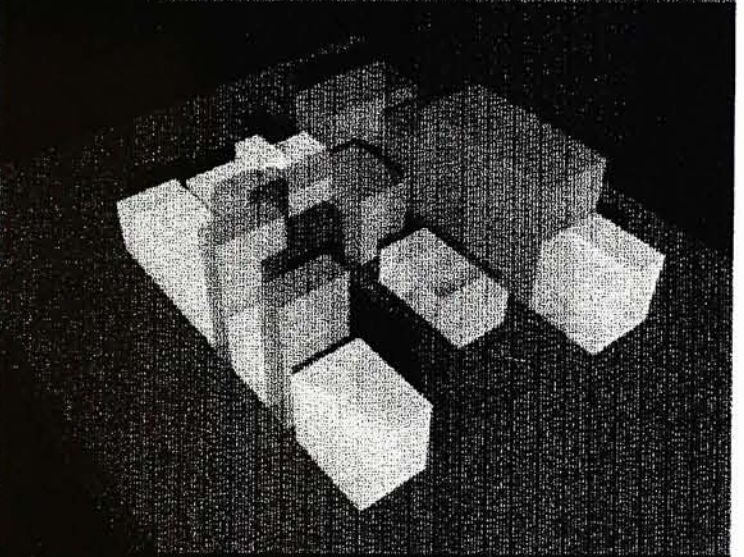
decay 48
invasion 96
total 528



0 yr

scene 3

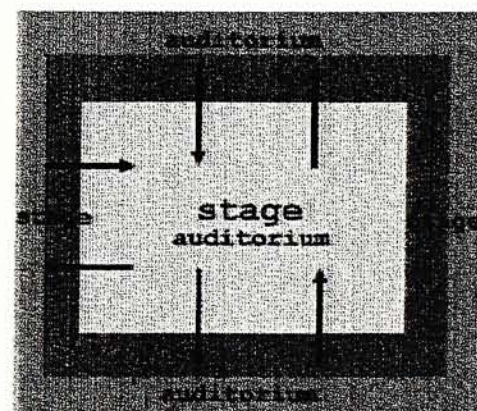
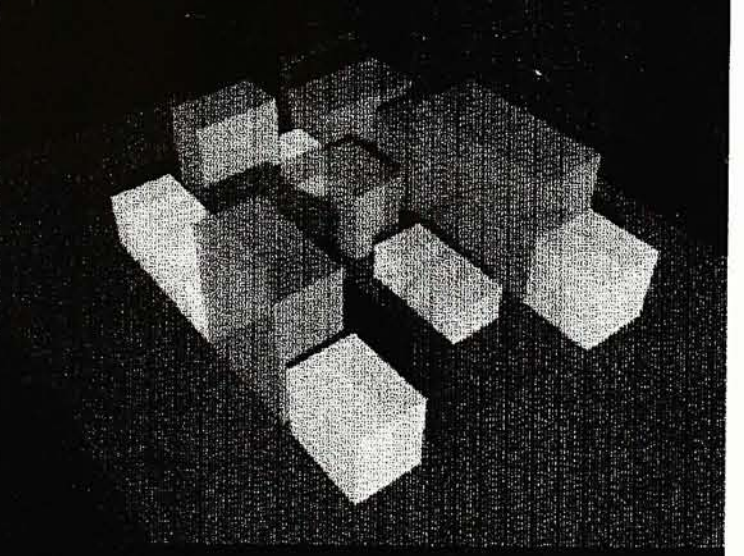
decay 52
invasion 105
total 580



+3 yrs

scene 4

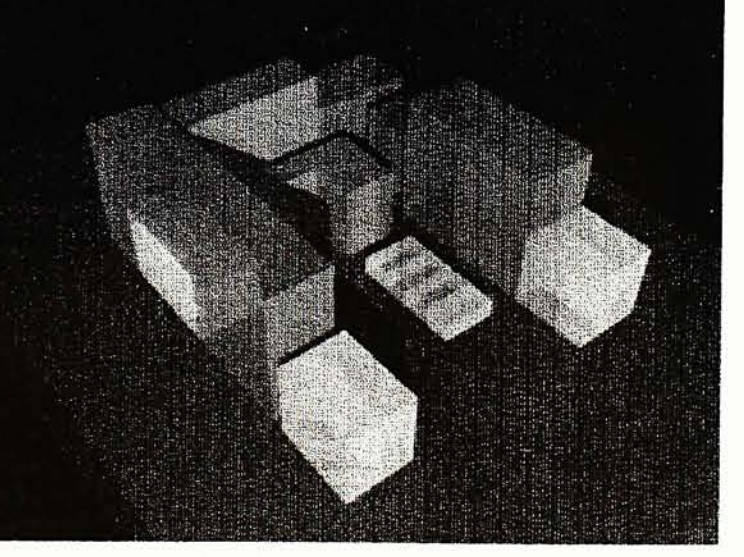
decay 58
invasion 116
total 638



+6 yrs

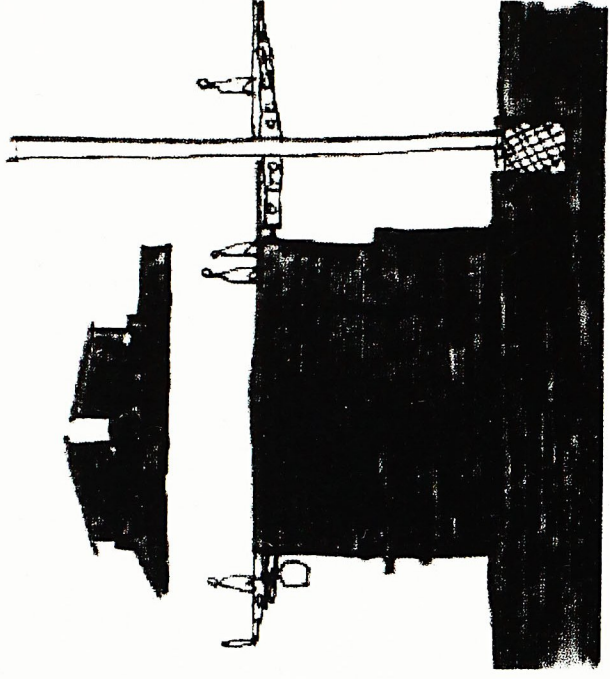
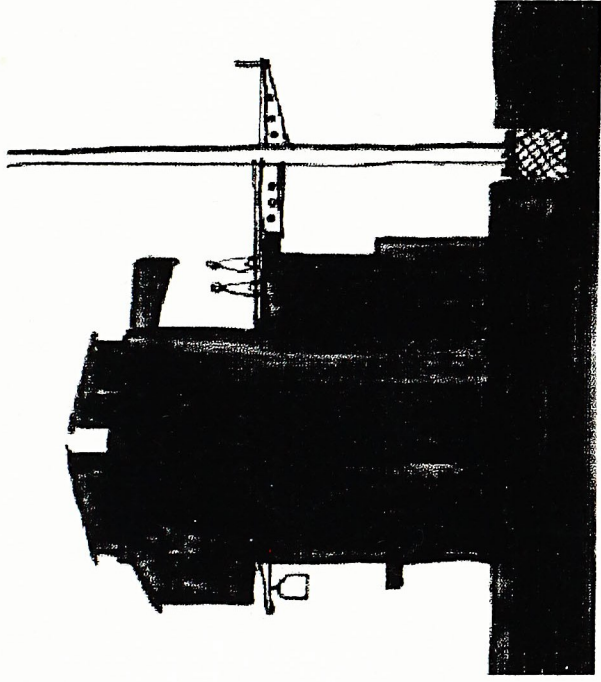
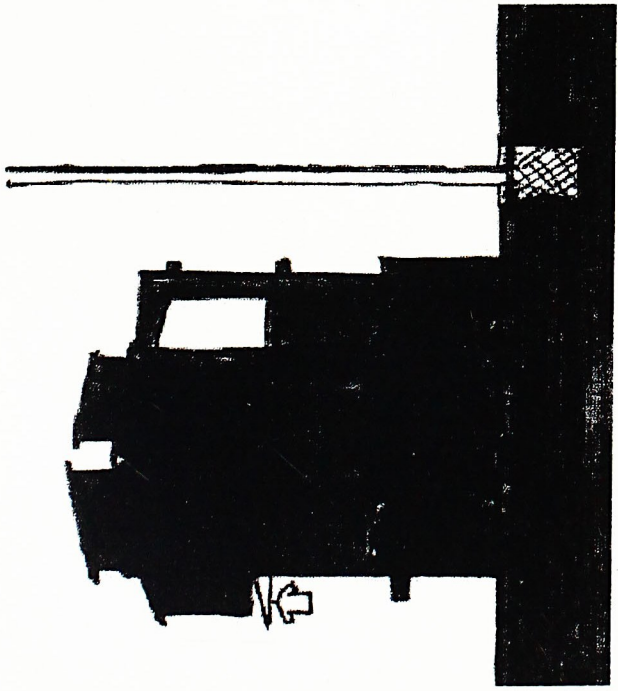
scene 5

decay 64
invasion 128
total 703

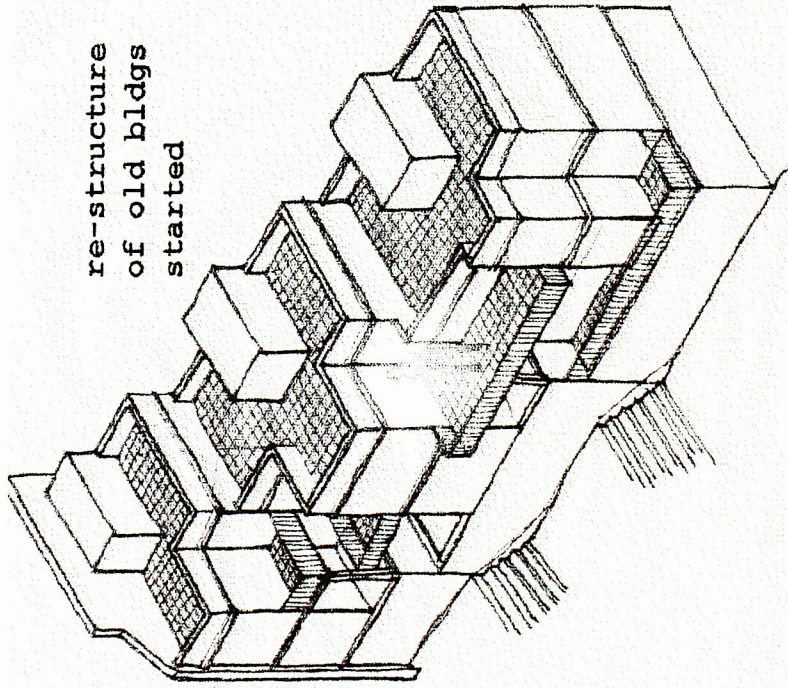


+9 yrs

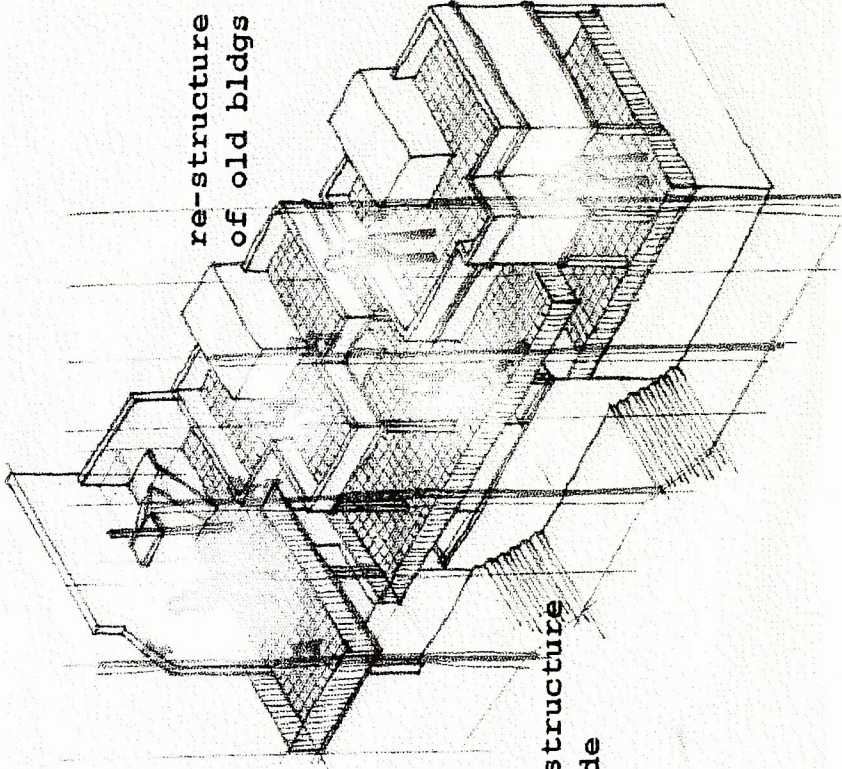
architectural
discourse



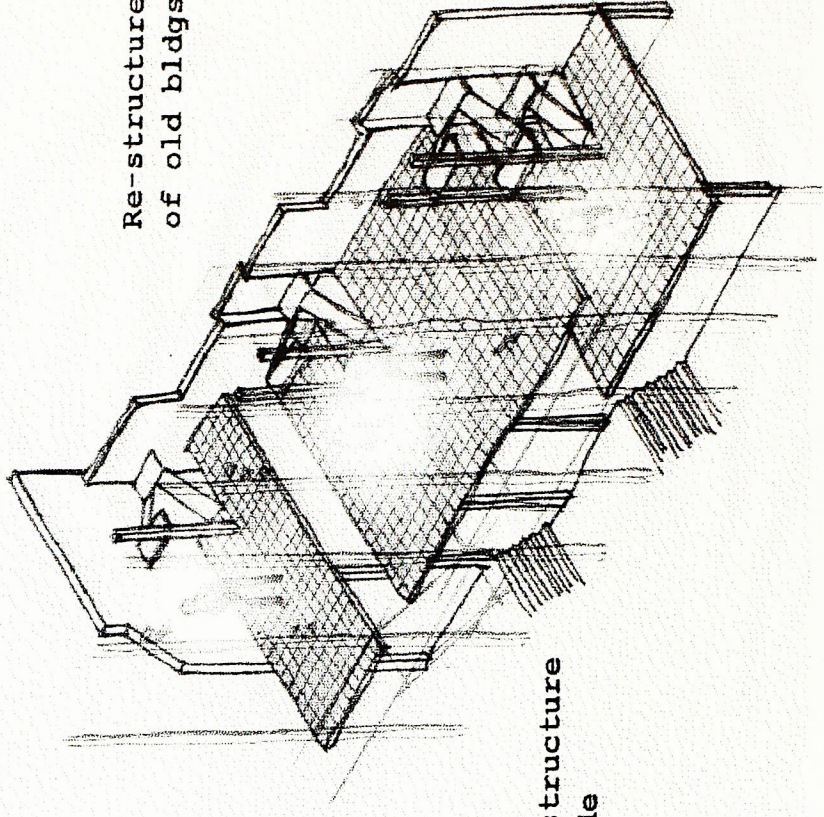
TRANSFORMATION



re-structure
of old bldgs
started



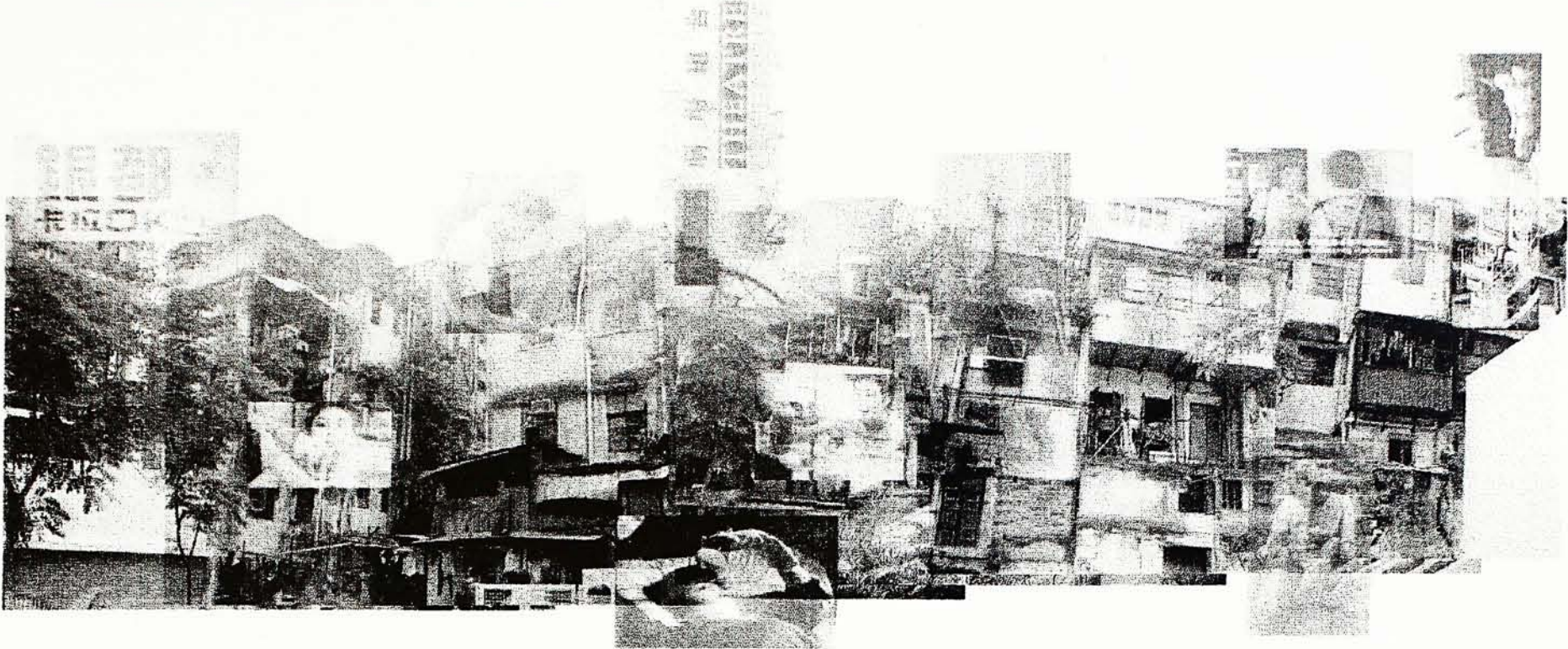
new structure
invade



Re-structure
of old bldgs

new structure
invade

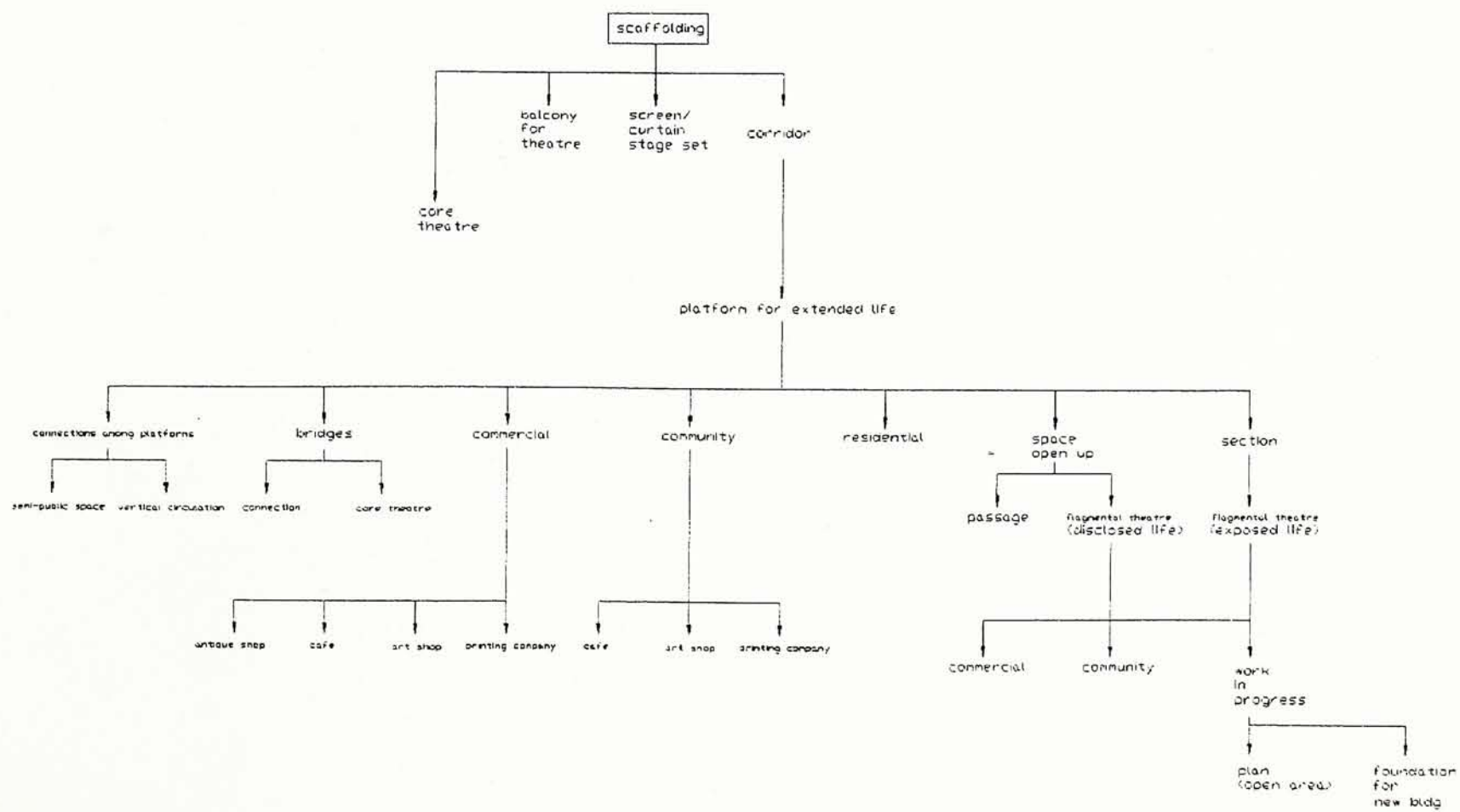
ELEVATIONS DURING TRANSFORMATION



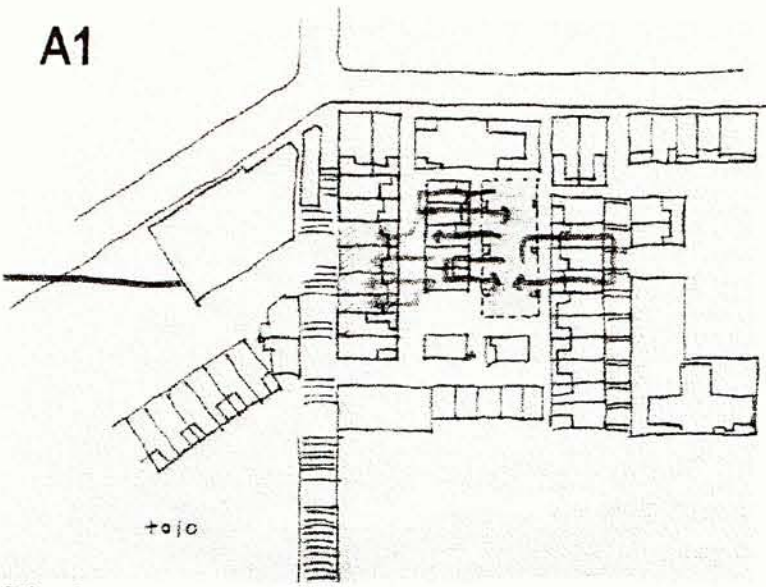
architectural
discourse



The Architectural Transformation (Schematic)

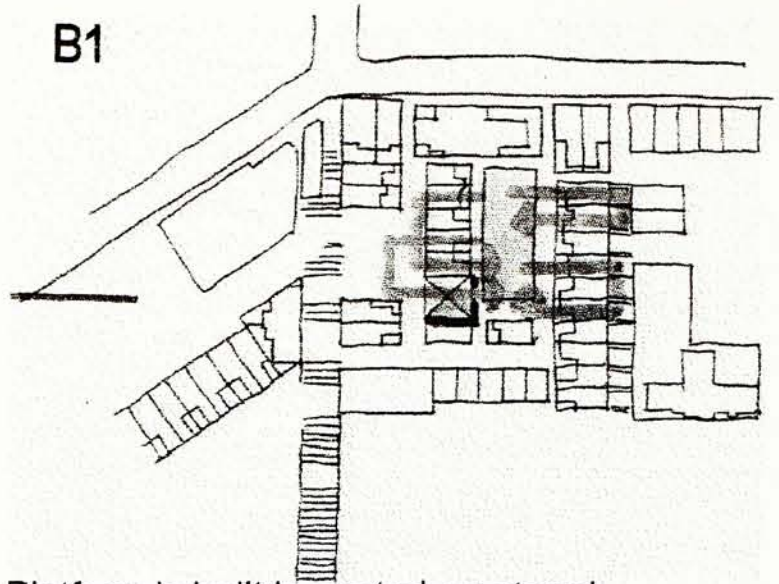


A1



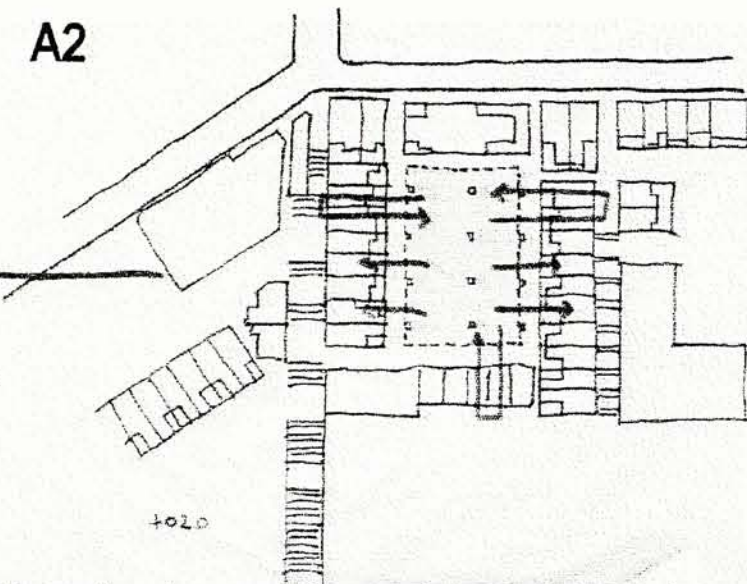
Platform is built in central courtyard,
reactions between surrounding buildings.

B1



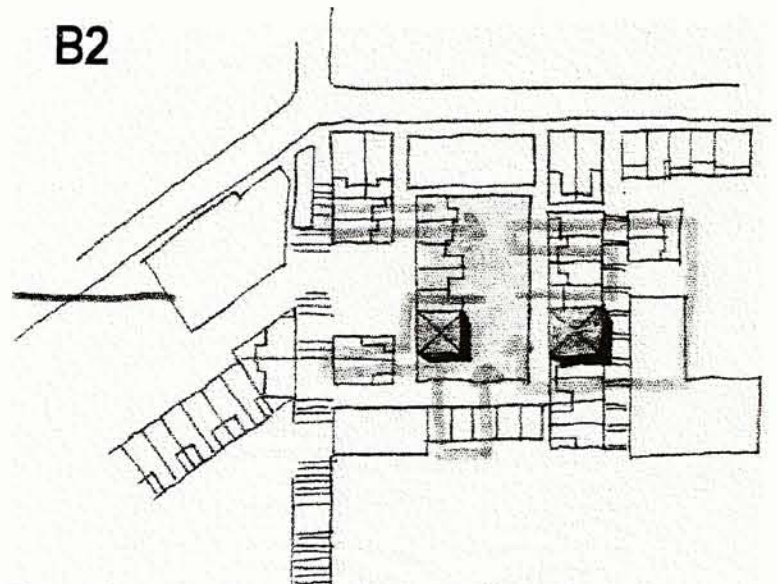
Platform is built in central courtyard,
reactions between surrounding buildings.

A2



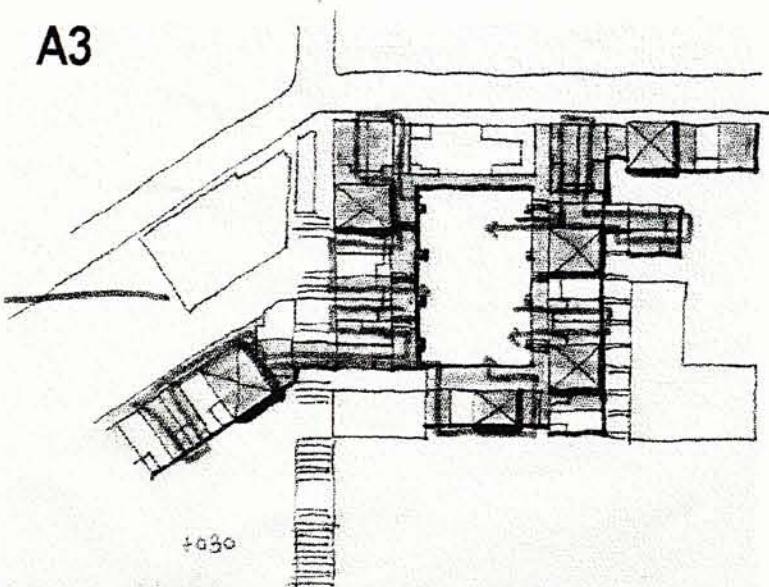
New structure continuously expands and
erode the existing buildings. Reactions with
outershell buildings.

B2



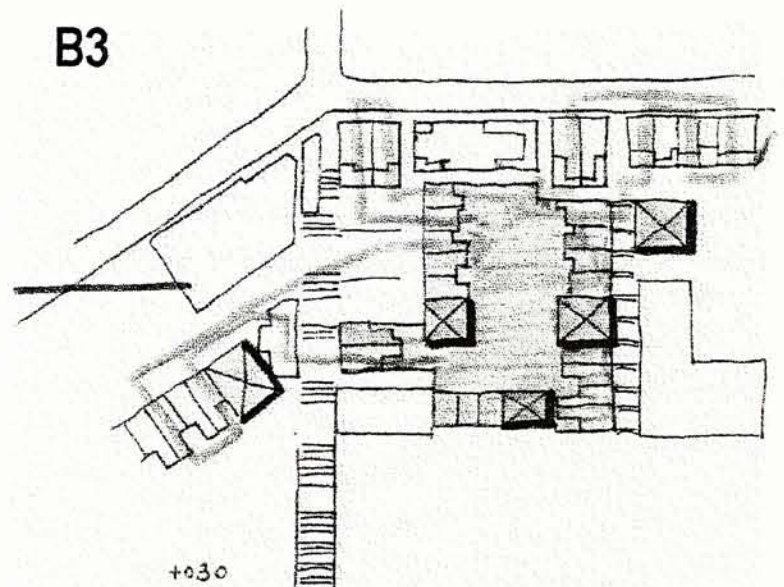
Reactions extend to the outershell
buildings.

A3



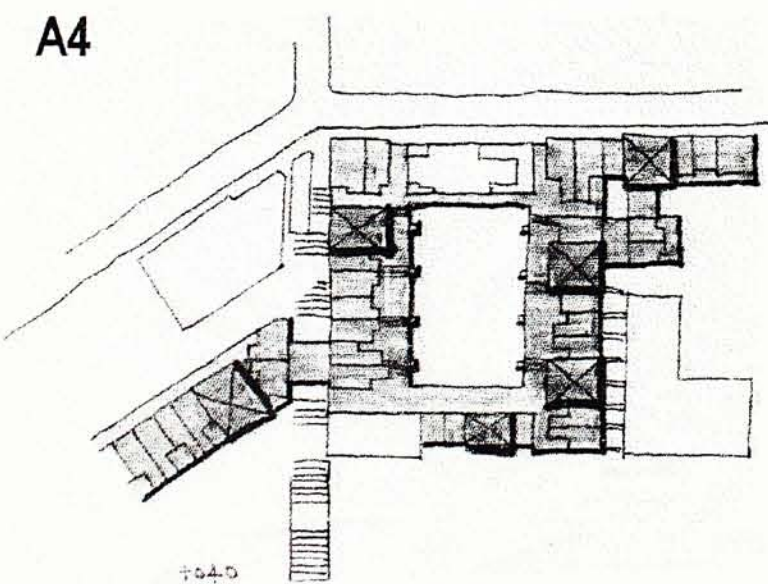
Buildings form their own connections.
Platform removed.
New buildings appear.

B3

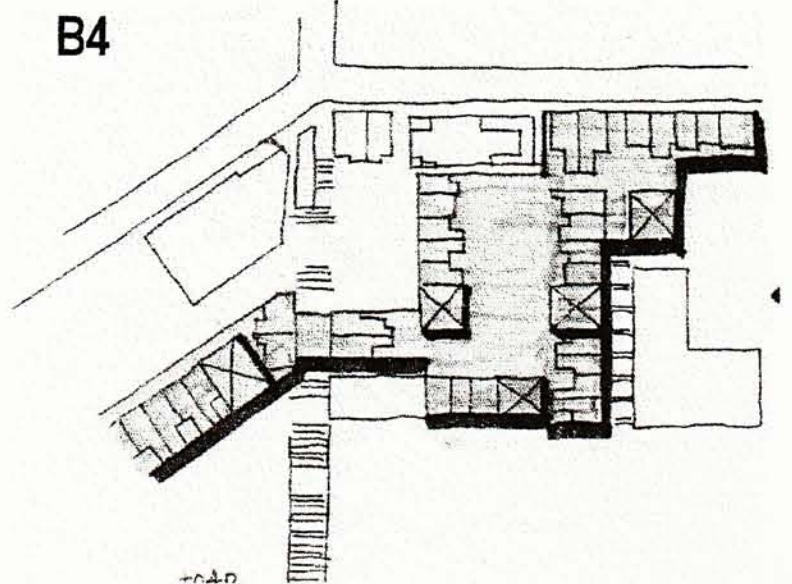


Platform expands and erodes the
surroundings buildings.

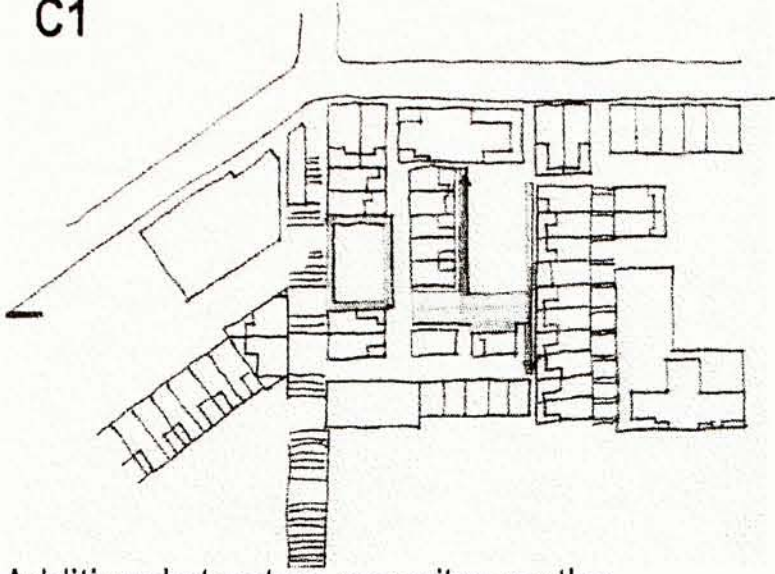
A4



B4

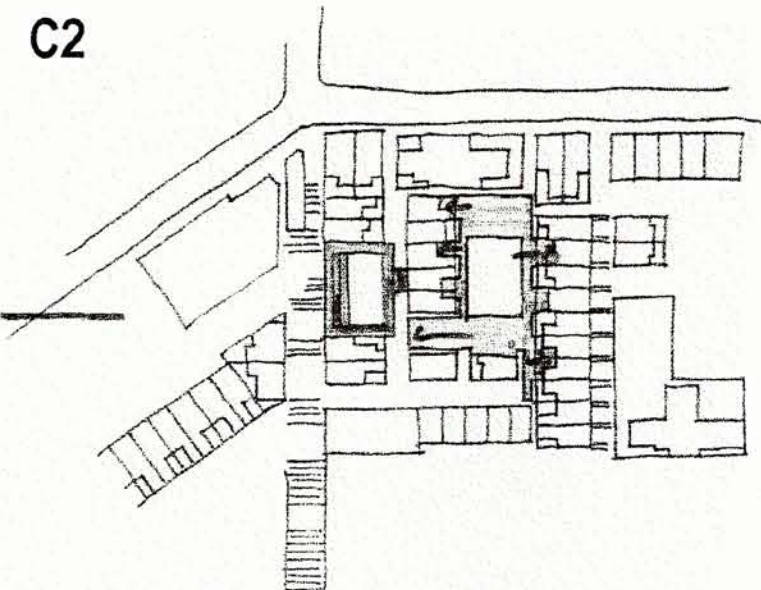


C1



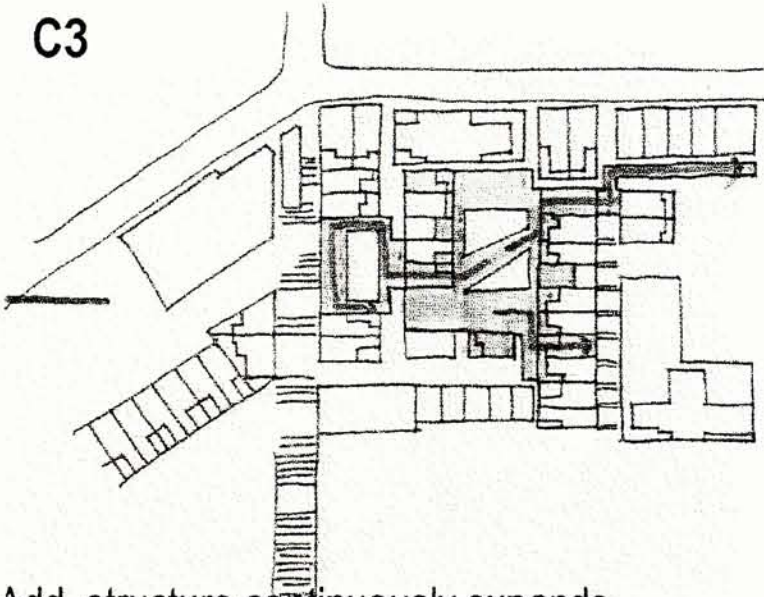
Additional structure parasites on the existing buildings.

C2



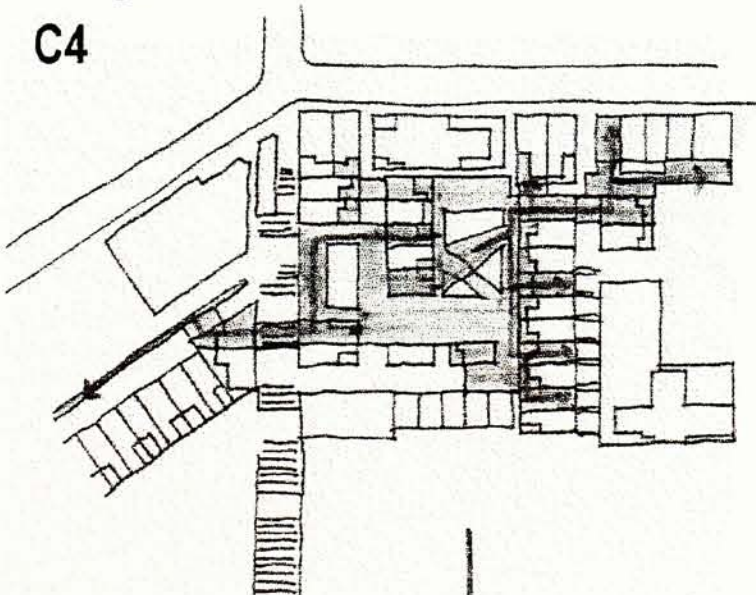
Reactions with adjacent buildings.

C3

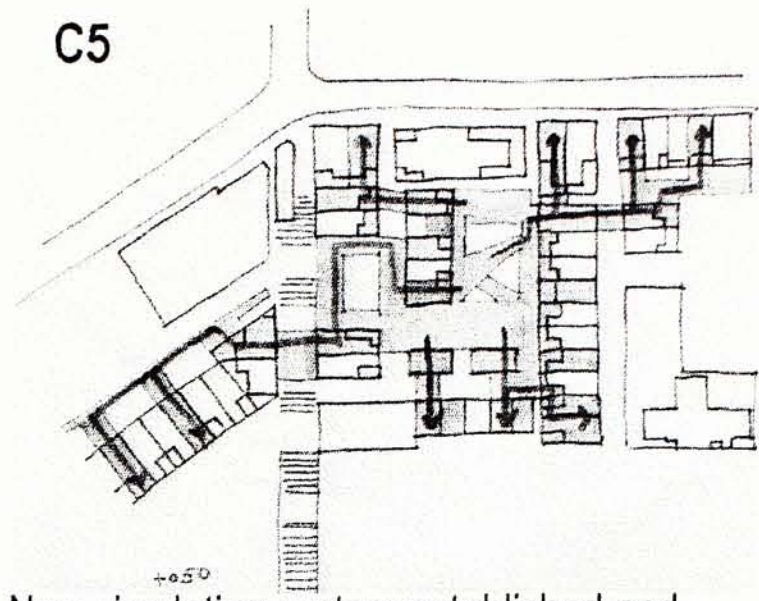


Add. structure continuously expands, platforms created and overtake existing buildings.

C4

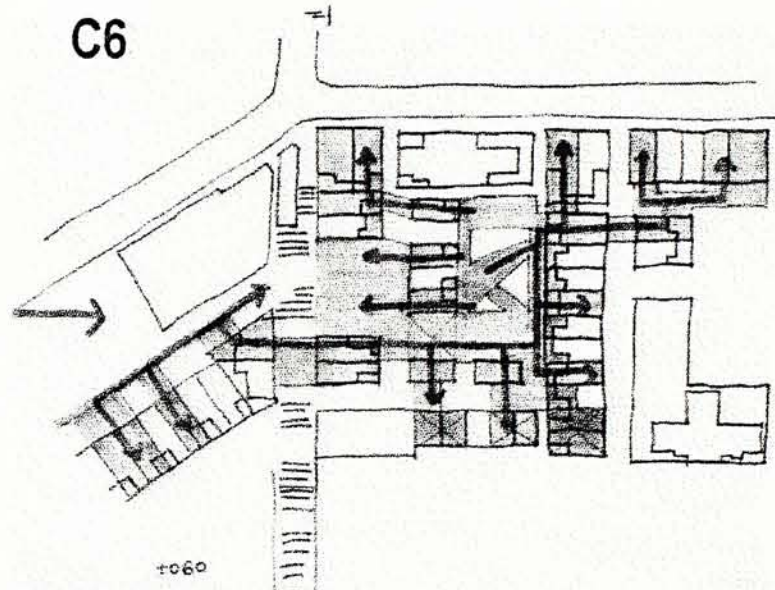


C5



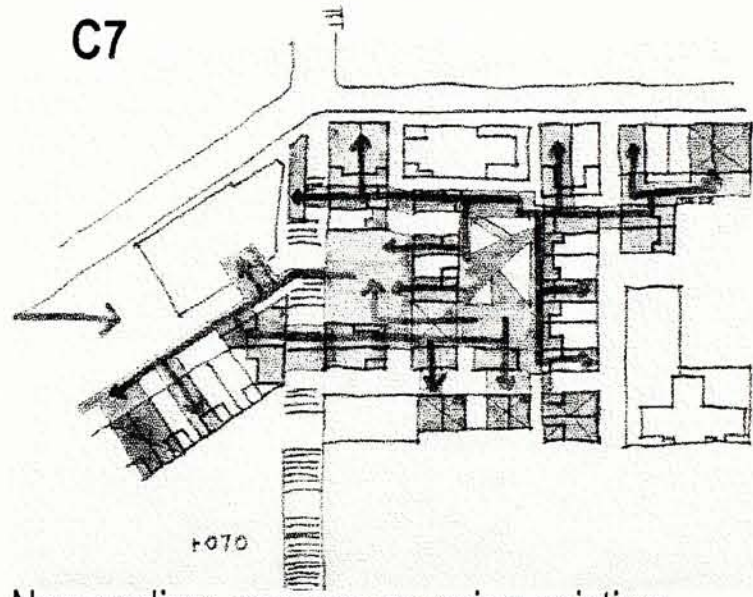
New circulation system established and connect the whole area.

C6



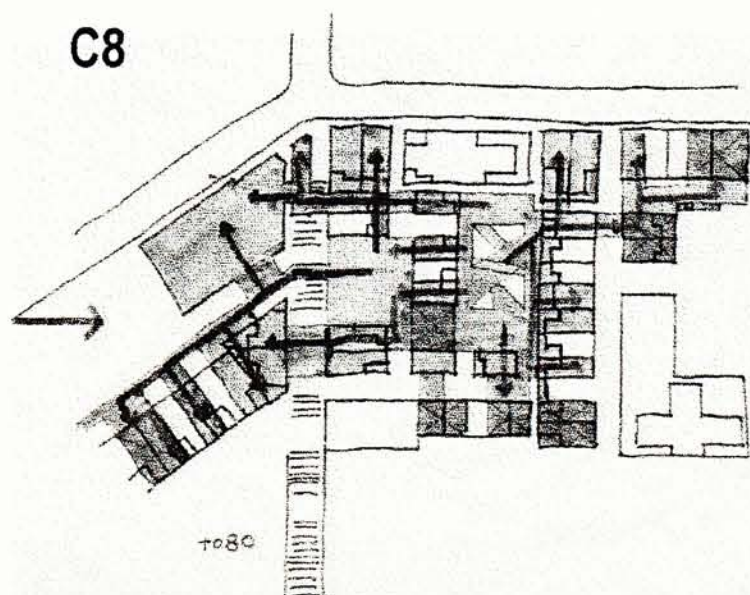
New buildings appear.

C7

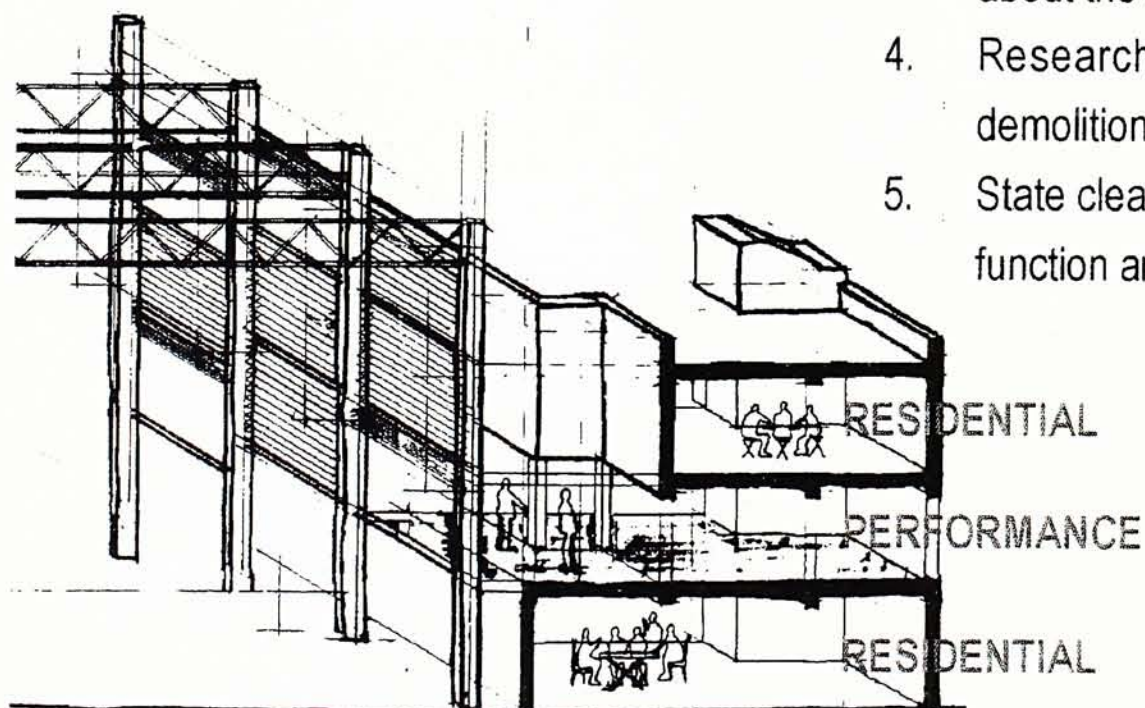
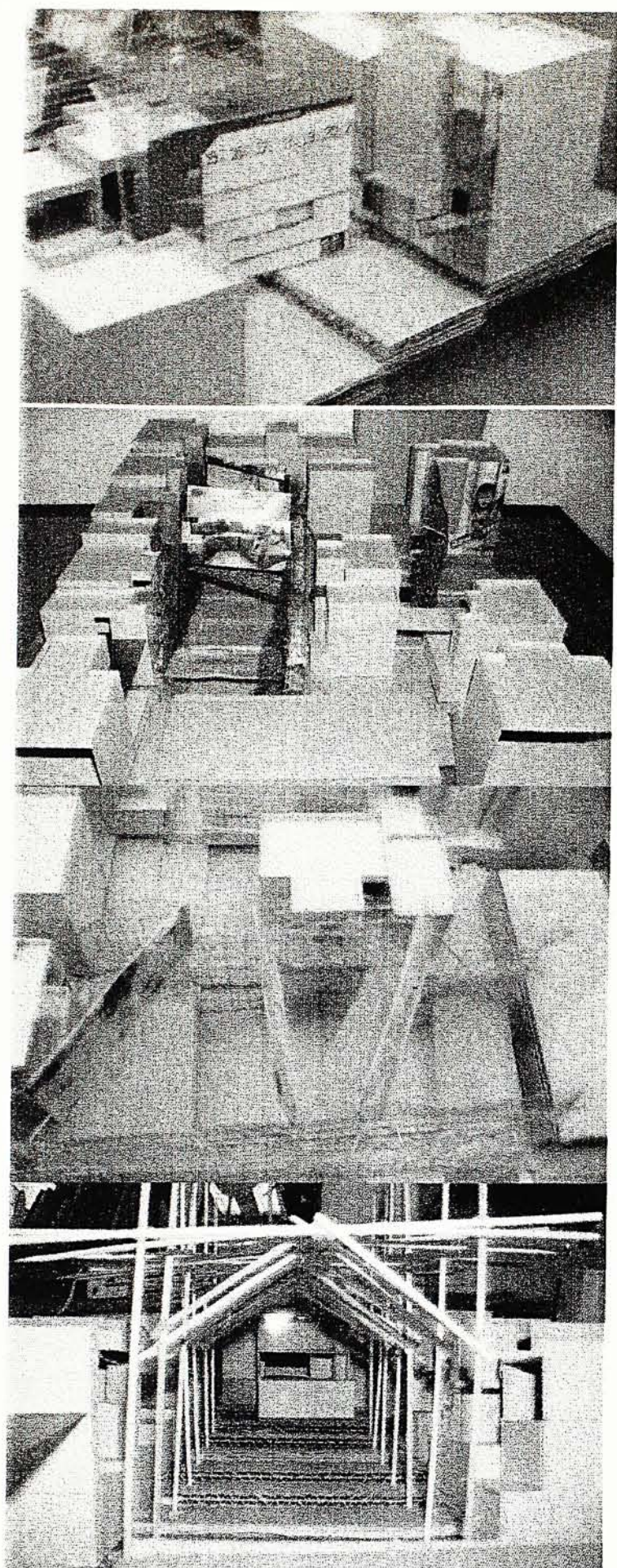


New podium appears covering existing fabric. New buildings developed on top.

C8



architectural
discourse



Comments by others

General Questions:

1. What is the criteria to use theatre?
2. Whether this redevelopment process is a prototype for all LDC sites, or it is a site specific project?
3. What is the rule to guide the sequences of the process?

Suggestions:

1. The most important for **Urban Redevelopment** is the process but not the product. It should have people's participation and should be controlled by the people but not architect or planner.
2. Hong Kong redevelopment – 突變，黑箱作業
3. By assumption, set up the sequences of changes. This would not be arbitrary because it should be based on the ages of the buildings, the structural status and the occupancy.
4. The phrasing and sequence of the process should be critical. It should be 有蹟可尋，起承轉合。

Next steps:

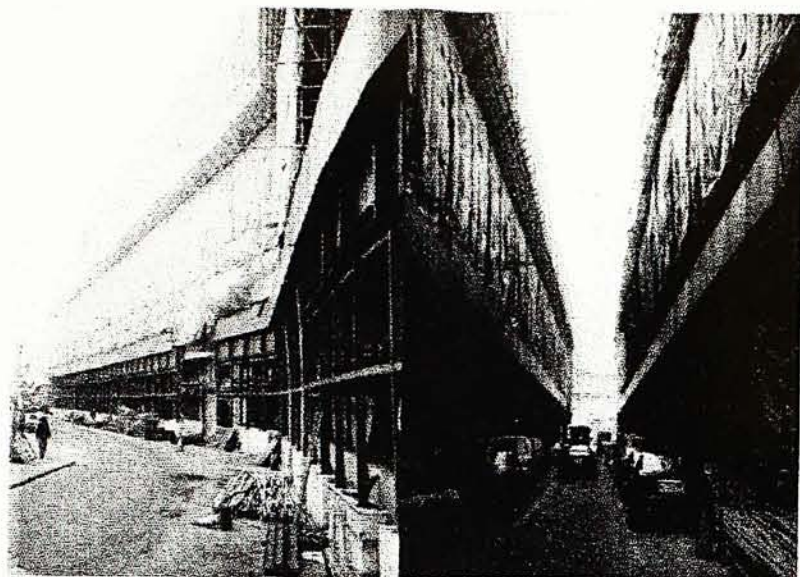
1. Setting up the sequences. Identify the buildings condition.
2. Research on the site, shop, people, details, clothes hanging out, veranda, their lives, trees.
3. Research on the history of the place and think about the story.
4. Research on the scaffolding, hoarding for demolition, tower crane, etc.
5. State clear about the future and the supportive function area for core theatres.

重新定位

re-configuration

導向軌道：逐逐上板軌跡

機件部及止部 圖五



Genesis

Urban Redevelopment in Hong Kong are usually undergone a sudden change. The changing process is completely enclosed by hoarding. The "old" is drop out and the scene is blackout, few years later, the "new" drop in again. The two are totally unrelated. The planning of redevelopment is mainly based on statistic and commercial factor instead of human and cultural factors.

Argument

The most essential for urban redevelopment is the process but not the product. It should not be a product dominated and designed by small group of people like architect or planner. It should be a process with local residents' participation. It should be a process based on the characteristic of the place and surrounding, the history, the culture, people and neighbourhood, etc. The process should be open, transparent and visualized that provide opportunity for people to witness, to experience and to interact.

This brings to a question - what should be the role of architect during redevelopment? When treating the architect as a director of the whole redevelopment story, should he provide the complete set of script, control the result of the story, force his actors to recite the dialogues and manipulate their movement on the stage?

We, at least I, hate architect-oriented design. Nowadays, this kind of architecture becomes more and more. Users have no choice and no influence. On the other hand, users-dominated architectures like old urban district, street market are disappearing. Our community becomes more and more artificial. We tend to live in a mode city that everywhere is controlled and planned.

Similarly, I dislike director-oriented theatre. If the theatre is totally planned and controlled, it has no different from seeing a movie or even reading a book. While people are exploring the new possibility in theatre performance (e.g. zuni icosahedron 進念二十面體), interaction and communication between performers and audiences becomes more emphasized (lam dance theatre 非常林奕華), actors have more freedom to express themselves instead of totally following the script and director's instruction (王家衛). Nevertheless, why architecture cannot take up this trend, in fact, it reverses.

In urban redevelopment, is the architect doing too much? is the architect regarding himself too important?

Methodology

1. It is suggested that the change should be gradually and progressively within a wider time frame, have time to see the “old” off and have time to welcome the “new”.

Time is needed for people to adapt the change and wider time frame can reduce the impact generated by the change. By progressively change, the new and old can be related and bridged. The change, in fact, is transformation of existing state that guarantees the original spirit of the place is somehow maintained and the development can be traced 有跡可尋.

2. Architect as director, through the performance, can motivate and give direction, framework and theme for the process but not design and control the whole product of redevelopment. By providing the basic skeleton of story, the actors, the inhabitants, are given right to express, to show off themselves and having their own way of living. According to the basic story, different scenes are created artificially and literally. They are adopted to act as a catalyst to stimulate the change of the place.

On the other hand, together with a play or story, it becomes a better way to describe and fill people’s memories about the place. It also helps to visualize the process thus by seeing the performance; people can realize and experience the change of the place as well. Hoarding no longer encloses the redevelopment. The change between scenes is not blackout; instead, spot-lights will be kept open during the whole process.

Through this process, space will be transformed. During the transformation, extra time and space are created which becomes the theatre for the performance. It would be once appeared in the process and may be faded out while the process is completed. Then the stage will be handedover to the “new inhabitants” to perform their lives themselves.

Inhabitants and public are invited to participate into the performance and in fact, they are the casts. Stage is not fixed and, as an audience, no fixed seat is provided. Points of performance will be shifted both indoor and outdoor throughout the area. Similarly, audiences should flow penetrating the buildings to follow the performances. Again, they can interact the performances and experience the spatial change of the place.

References from performances

人之初子

FIRST MAN CHILD

樹寧・現在式單位

www.shuning.org.hk

Words from director

這個演出是樹寧現在式單位成立以來，第一個有完整劇本的劇場作品。我們以往的作品都是邊排練邊創作，屬於片段式的演出，內容比較接近社會和通俗，雖然都有著重文本的作品，但就從未有劇本主導的演出。今次我們選擇這個劇本，就是想嘗試一個新的探索方式：用一個故事性很強的劇本為基礎，可以專心創作或設計演員的走位、視覺效果、再配合場內的裝置及展覽，務求讓觀眾可以近距離地感受到演員的內心掙扎和場館內的氣氛。

在排練時我們都曾遇到困難，發覺只根據文本排練並不太合週，幸得兩位好演員一同參與構思。我們嘗試利用裝置、錄像及觀眾處於環境中的視點來表達故事的起、承、轉、合、用虛幻的意景配合演員的演出。

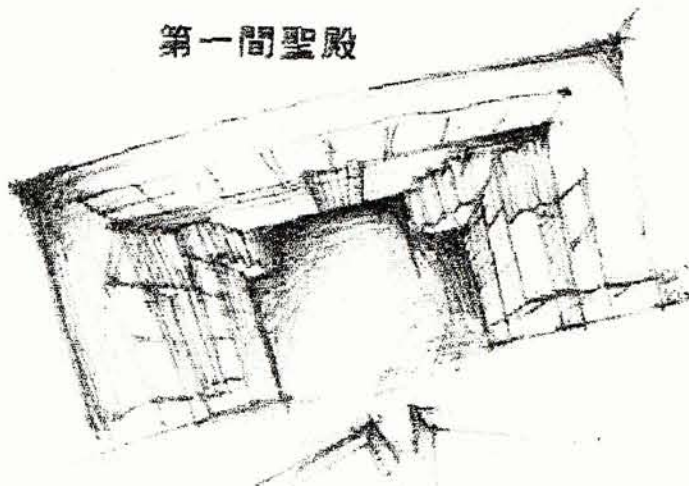
許樹寧

In this performance, no seat is provided and there has no stage. Performers together with the audiences are situated inside a big room. Audiences have to stand just next to the performers and follow them to move throughout the room.

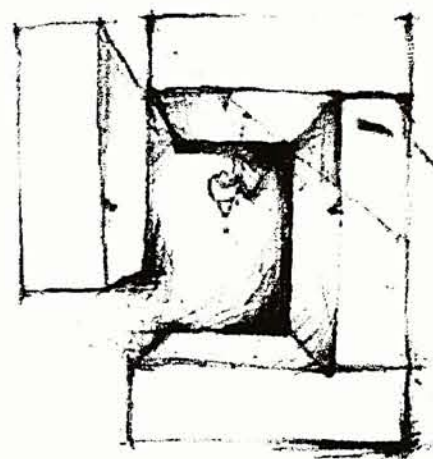
Meanwhile, they can walk on what the performers walk, touch what the performers touch. They can have the same experience inside the space. Audiences can give the immediate reaction on the performance, they can talk, laugh or interrupt the performance. The key words for this theatre are interaction, communication. Audiences do not just know but also experience the story that will never happen in seeing moving or reading a book.

Director here has been provided a script for his actors (2 nos), they are controlled and act as a catalyst to stimulate the other group of actors – the audiences who do not know the script nor the result of the story. They just follow the stimulator to move and to react.

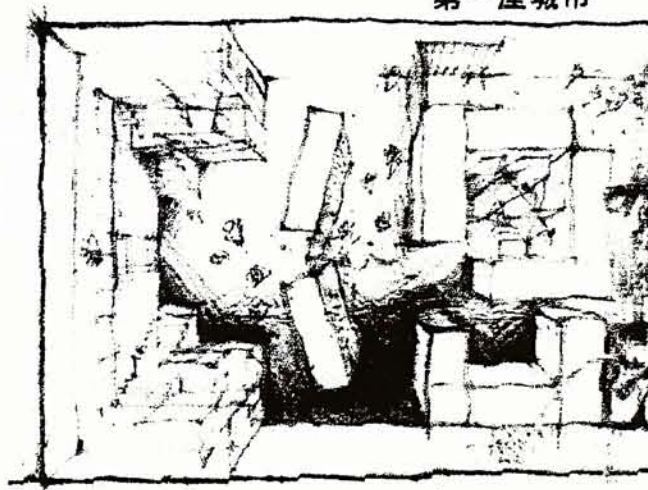
第一間聖殿



第一個人類



第一座城市



我X學校

i=deal school

非常林奕華

www.eldt.org.hk



Conventionally, actors inside a drama are told to focus on the character he is acting and get rid of his own personality and own thinking. However, in "I-deal school" by Lam Dance Theatre, actors are allowed and encouraged to have his own thinking or interpretation during performance or rehearsal. Again, director is not totally controlling his actors, need not to say the audiences who will react based on what they see on the stage. With the same title, different nights of performance have different atmosphere and different reaction from the audiences, which is totally unpredictable by the director.

re-configuration

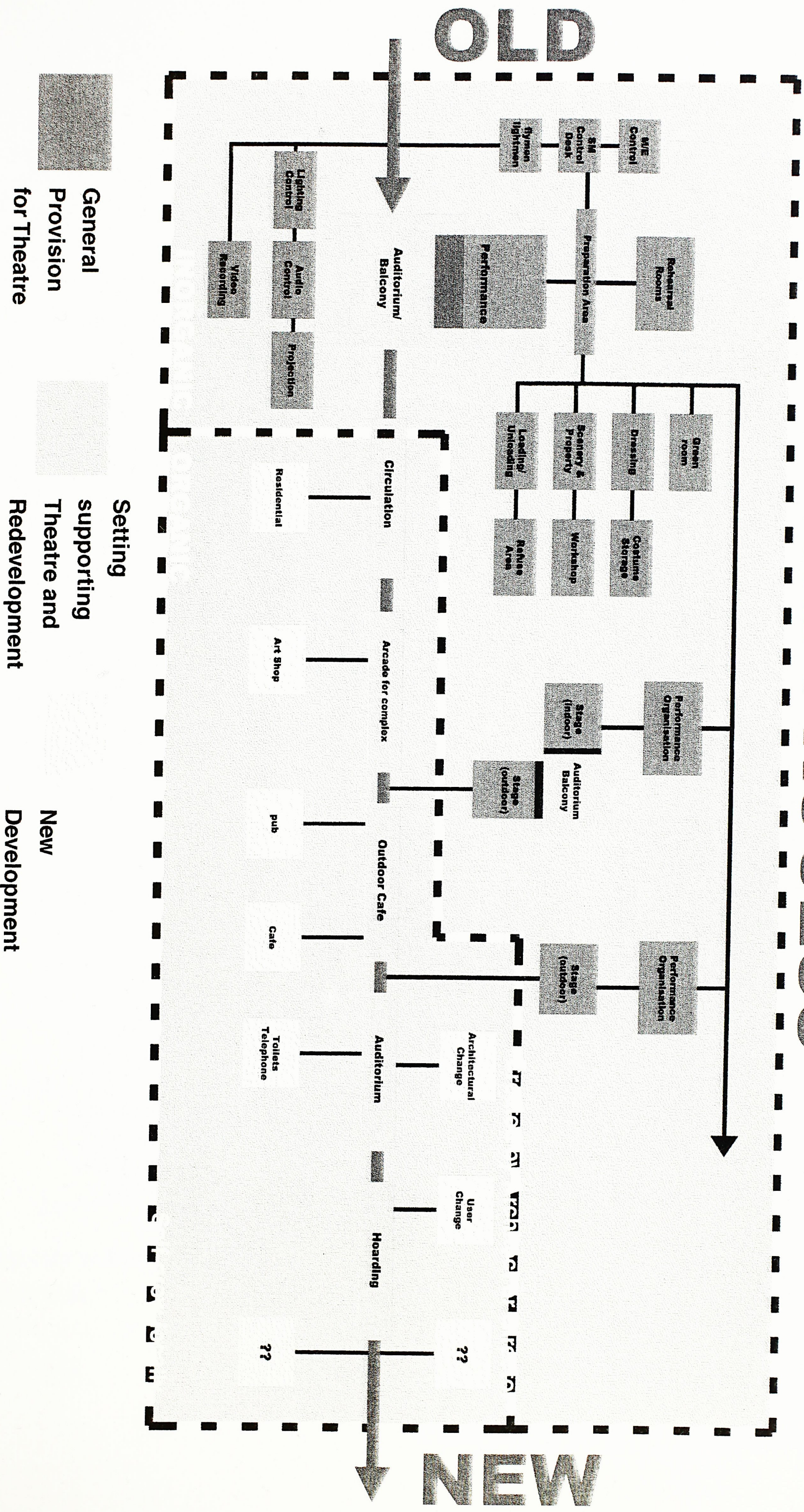
**When applying this into the urban redevelopment, architect becomes the director,
What does he gets:**

1. the professional actors (conscious performers) who may be employed. Apart from presenting a story to entertain the audiences, their main task is stimulating the local residents and public to perform.
2. the literally theatre setting which is the setting for redevelopment too, e.g. the scaffolding, the temporary platform. They, on the one hand, are the auditorium, balcony for the theatres; on the other hand, they become hoarding and work platform for construction and renovation.
3. the basic script – a script bases on the local history and culture. It can be insignificant. To enhance people's memories about the place.

What does he do;

1. creating the general setting for the theatre
2. direct the play and the conscious actors
3. create different scenarios which appear in the script. These become the real scenes, e. g. real restaurant, real art gallery, etc, and become the pioneer for redevelopment.
4. stimulating the performance of the local people (unconscious performers) and the public (audiences).
5. supporting the development of the place

THE PROCESS



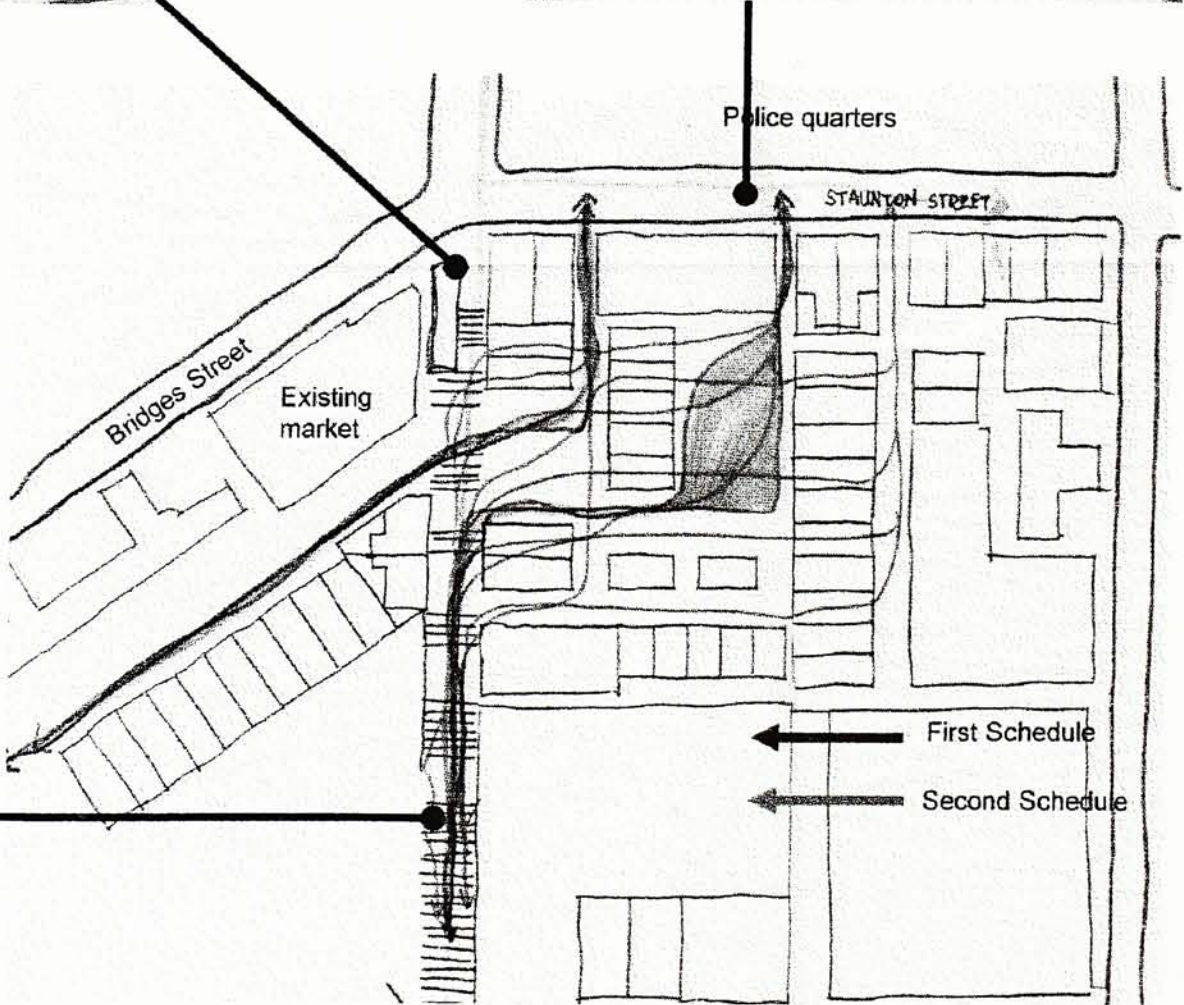
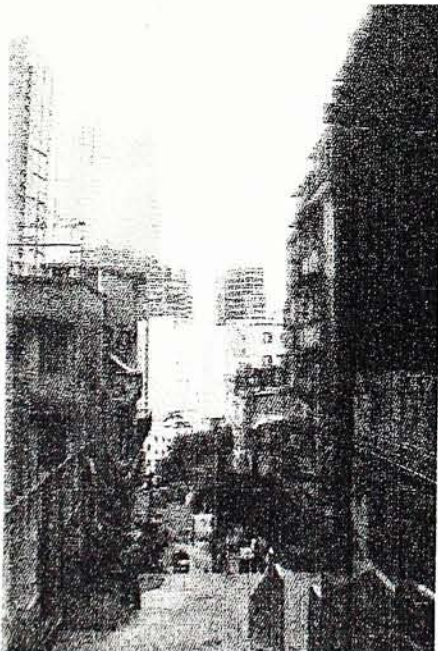
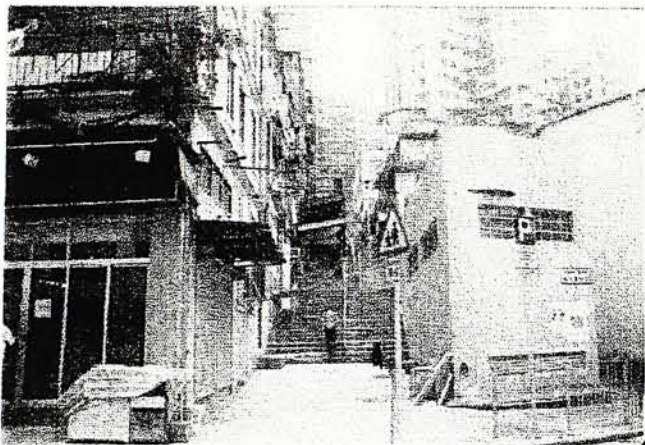
人與物都不再熟悉，陌生的聲與影，如何勾起舊夢？
郭少棠

The Basic Strategy

Concerning Wa In Fong, the semi-enclosed courtyard generates a high degree of privacy. Most people, not living inside the fong, will walk along Staunton Street to the junction and walk up the stair (Shing Wong Street) instead of passing through the fong.

So, to develop the place, the primary strategy is inducing people into the Wa In Fong to stir up the “chi 氣”. This is done by creating a shortcut crossing the fong diagonally.

consolidation
Secondly, the flow of people are encouraged to diffuse into the existing buildings. Particular units are opened up to be a passage. Public start to integrate into the old fabric in terms of commercial activities, theatricalization and artistic events, etc.



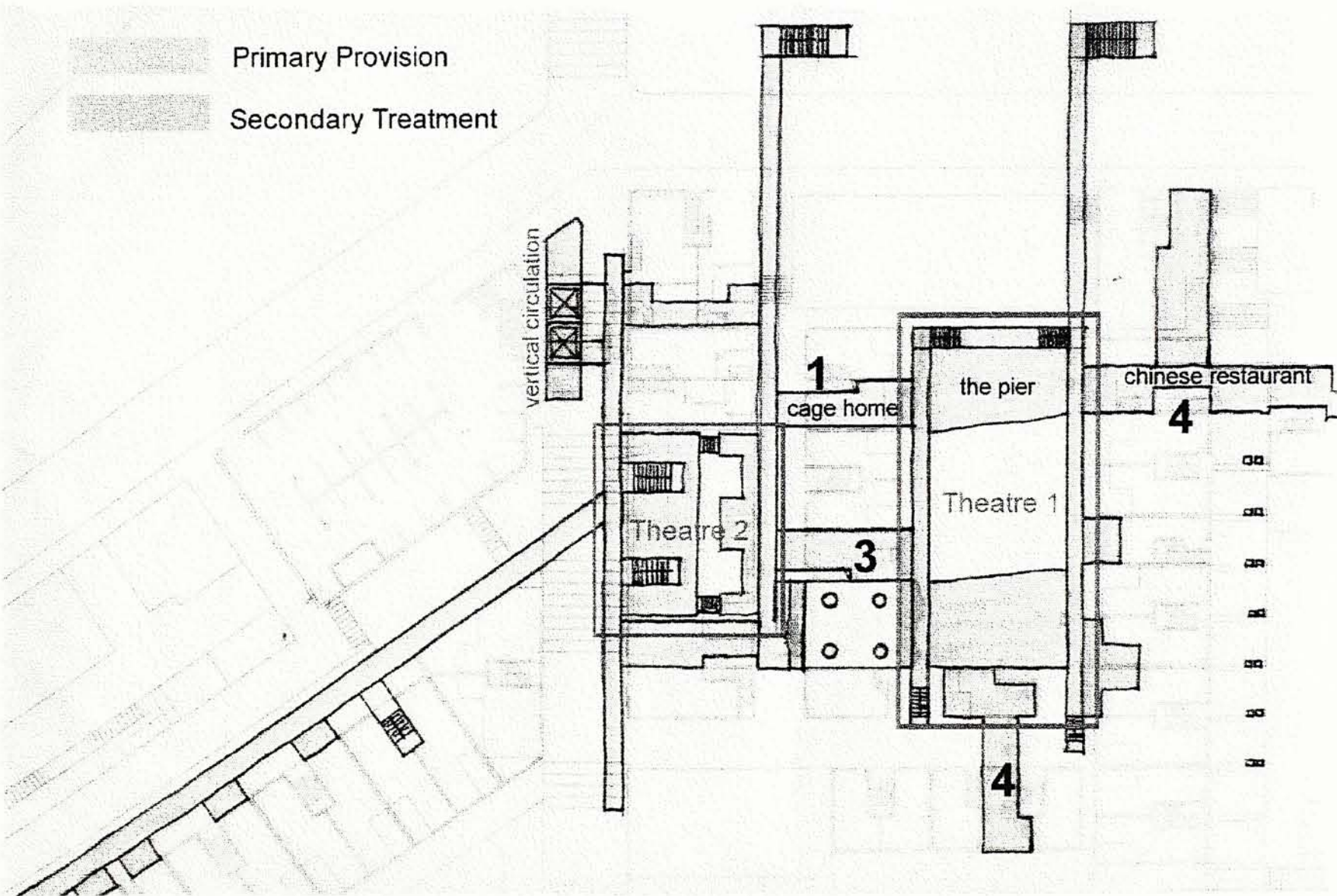
In the Primary Provision:

- 1. Primary structure is provided to induce circulation through Wa In Fong.
- 2. Shortcut created. Vertical circulation especially elevator is provided to enhance the convenience and accessibility.
- 3. Those structures articulated together form the outdoor theatre settings.
- 4. The convenience of shortcut and theatrical activities attracts people to come. Increase of people passing through the place suggests an optimum preparation for redevelopment.
- 5. Vacant or abandoned units are located.

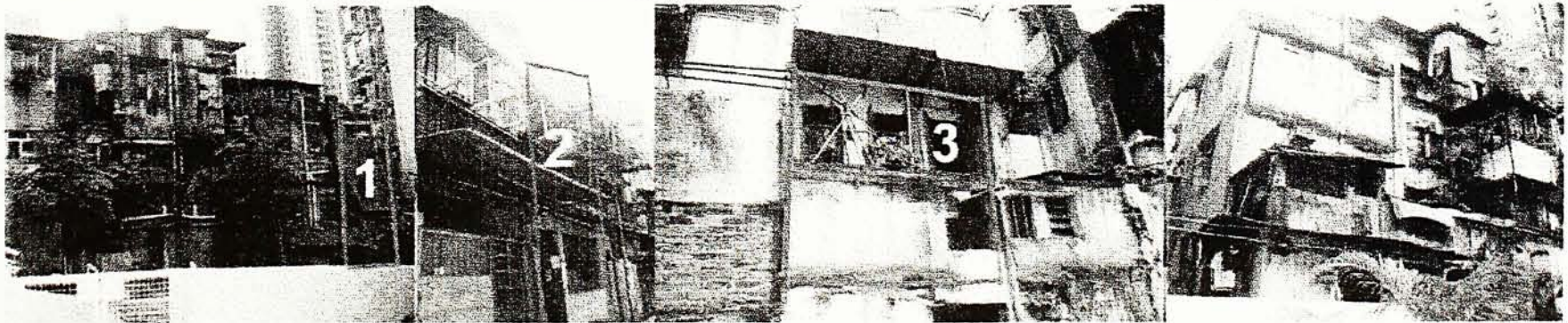
During the Secondary Treatment:

- 1. Commercial and theatrical activities are induced during the increase of people flow.
- 2. Circulation diffuses through the existing buildings.
- 3. Selective lots enclosed for works – renovation or reconstruction.
- 4. Performances indoor. Particular scenarios are created artificially.

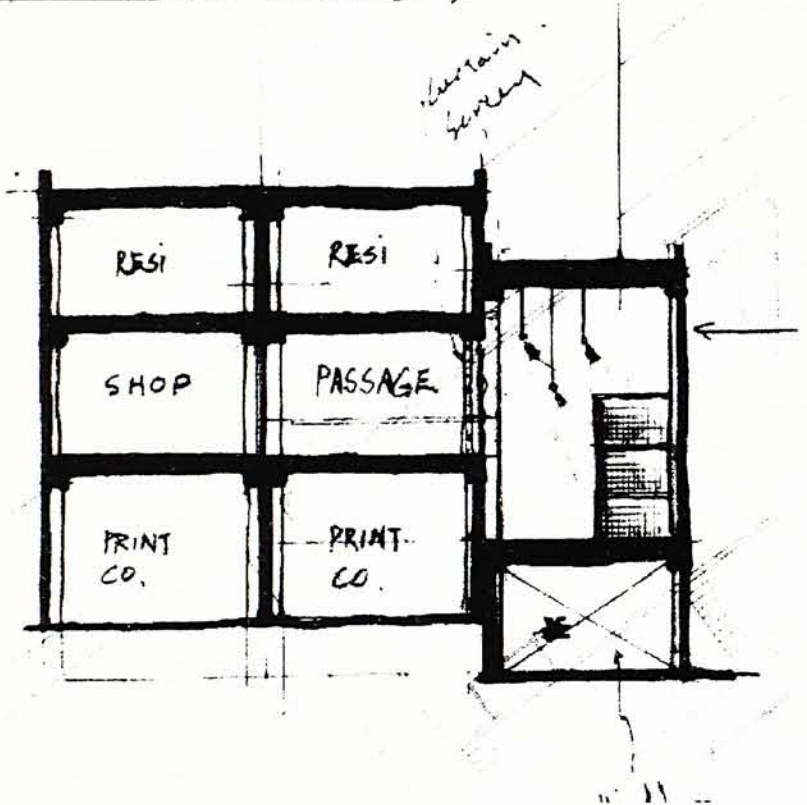
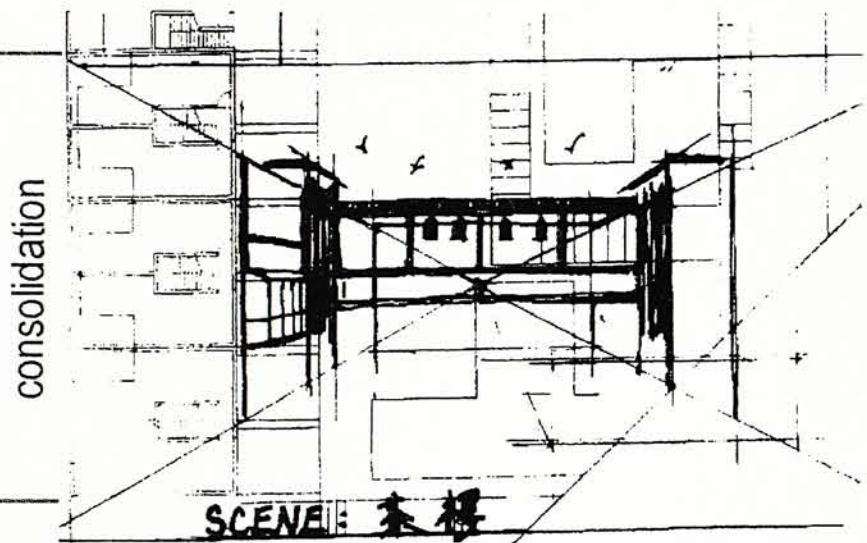
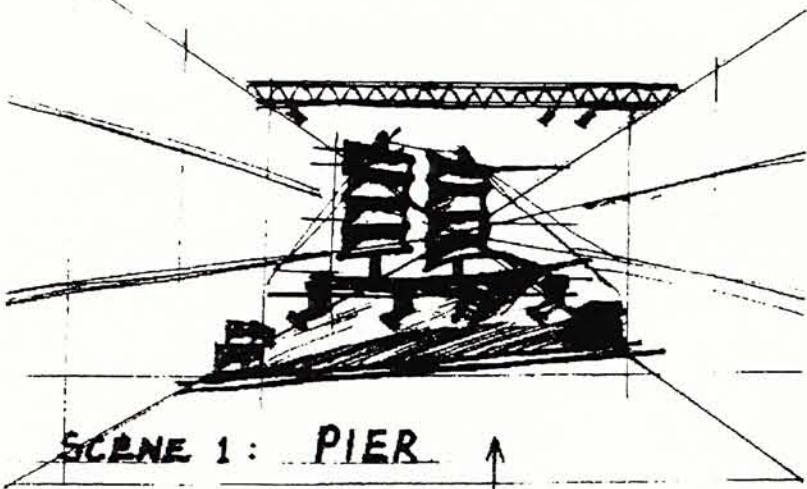
consolidation



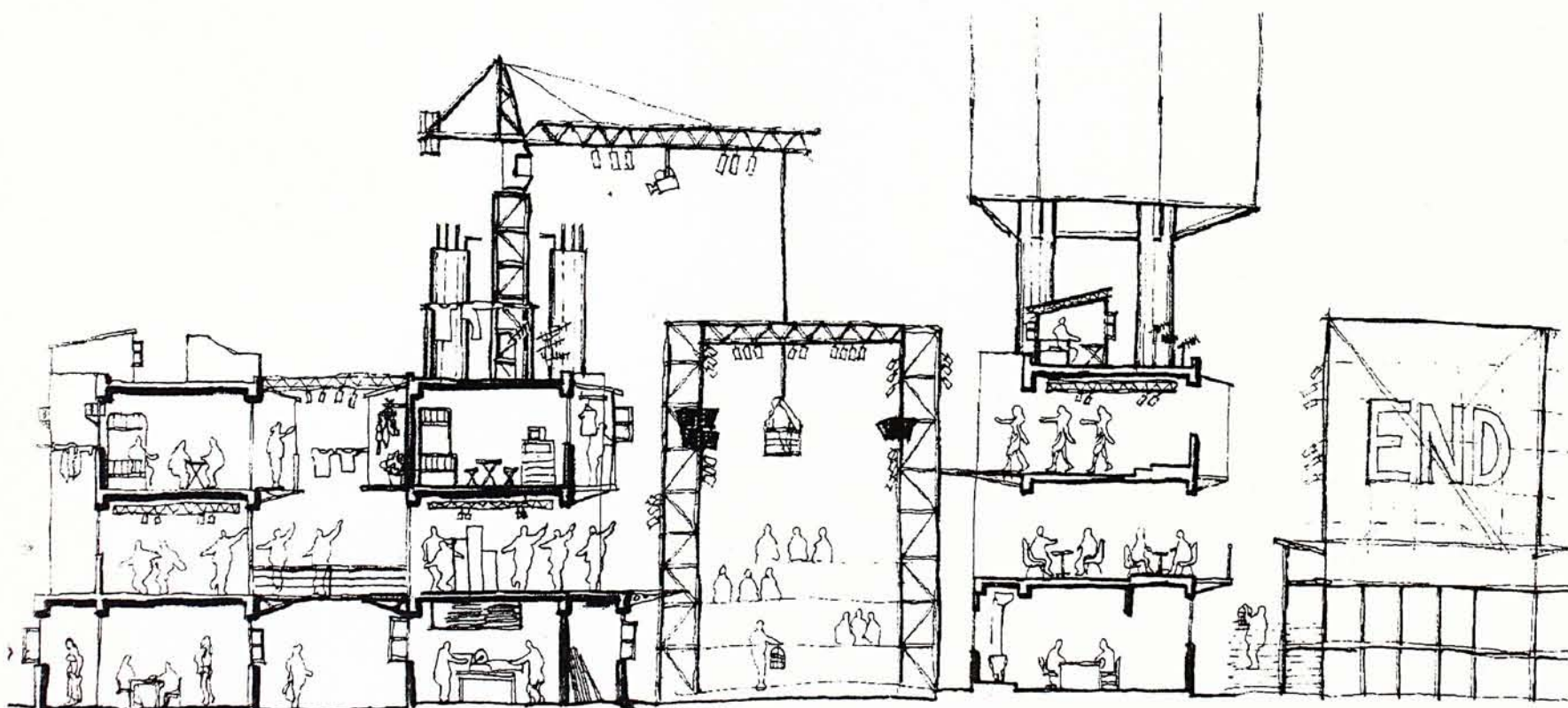
Vacant or abandoned units are firstly selected and treated as passages



The schematic appearance of the scenarios:



1. Performance is a combination of sound, visual drama and total architectural experience.
2. Drama everywhere.
3. Periodic performance + fragmental displays.
4. Let people or residents to see the change. Visualize the whole process including the disappearing and appearing.
5. 侯孝賢式表現手法 – Through story describing the history.
6. All construction or changing steps is parts of performance.
7. Story generates the change / change generates the story – no arbitrary exists.
8. "Stage" – a way to combine the two, it can generate the story and generates the change.



我想像我爬到這個索隱思想家作者的背部，爲他製造一個孩子，一個屬於他的孩子，一個像怪物一般的孩子。

德物志

Process Index

-3yrs: Before Water Come, re-cultivate the soil

Before any invention, relocations will take place. The ages will migrate to the west wing of Wa In Fong where an elderly home will be proposed with easier access and better maintenance. While the Printing Companies located on the ground floor will be encouraged to move to the newly created printing mall which is the former wet market. Here loading/unloading will be much convenient and it is easier to be accessed by clients. All these will vavate a certain amount of units ready for future development.

0yr: Watering the place

New circulation system will be injected across the place that increases the people flow. This is just liked inducing water into the place. The place (soil) after watering will become fertile, rich and ready for growing. Similarly, Wa In Fong becomes lively, energetic and ready for redevelopment.

+3yrs: Roots Appear, Diffusion thr the Soil

Some vacant units are selected for passages. Circulation system is now penetrating through the building blocks. Those secondary roots diffuse outward and integrate with the existing fabric forming a stronger anchorage. People flow from outdoors to indoors can now have a closer experience on the place.

+6yrs: Bushes grow up

Some units, due to the increase of circulation, begin to develop. They react and grow from roots to be bushes.

+9yrs: Trees grow up

Accommodation has to be solved. Some lots are allowed to be demolished and reconstructed to new residential blocks. This is no different from the conventional practice. However, to increase the accommodation with limited footprint, core structure with suspensory system is suggested. The primary core is similar to the trunk of the tree while the secondary steel suspensions like the branches.

-3yrs

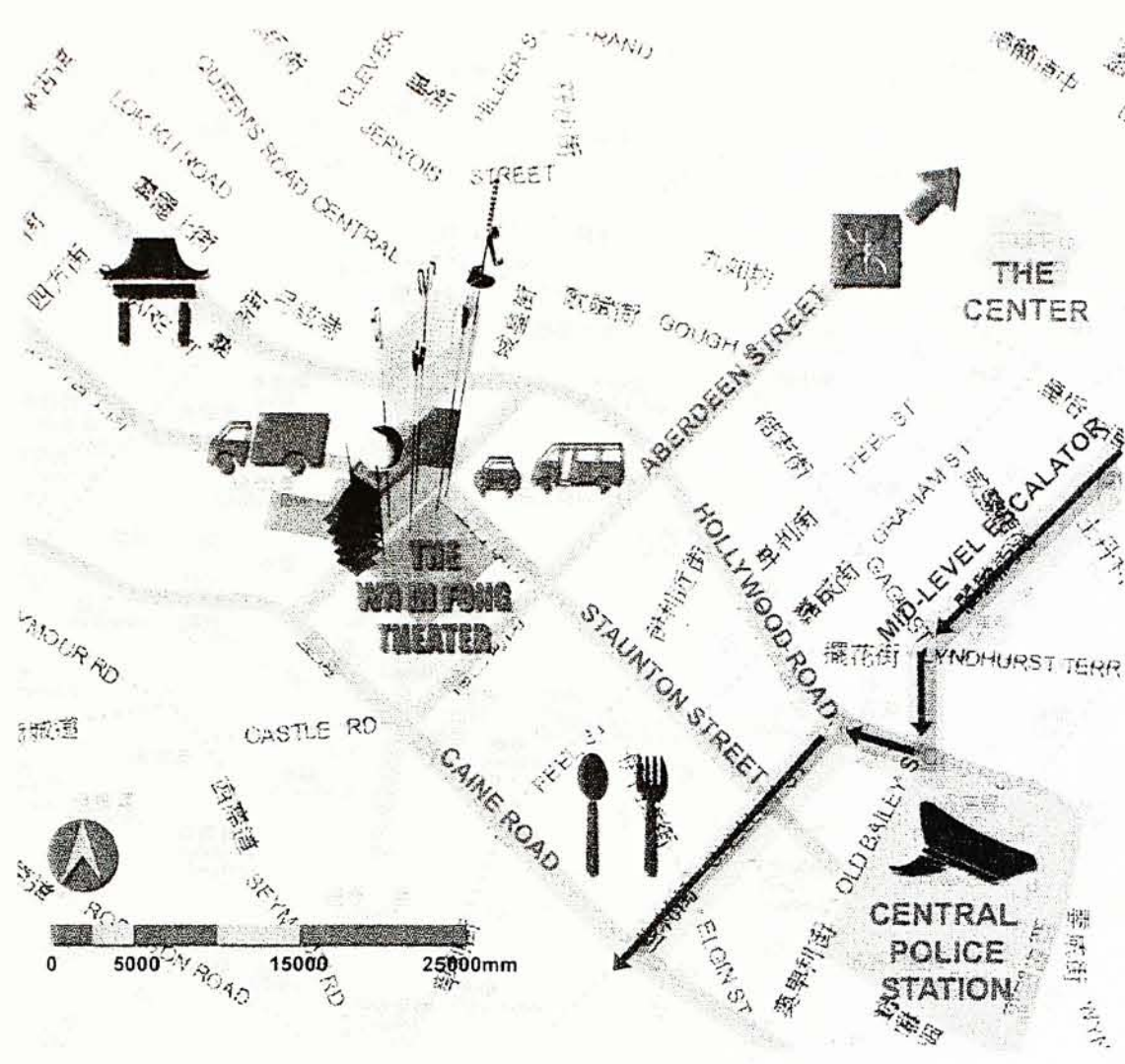
0yr

+3yrs

+6yrs

+9yrs

presentation

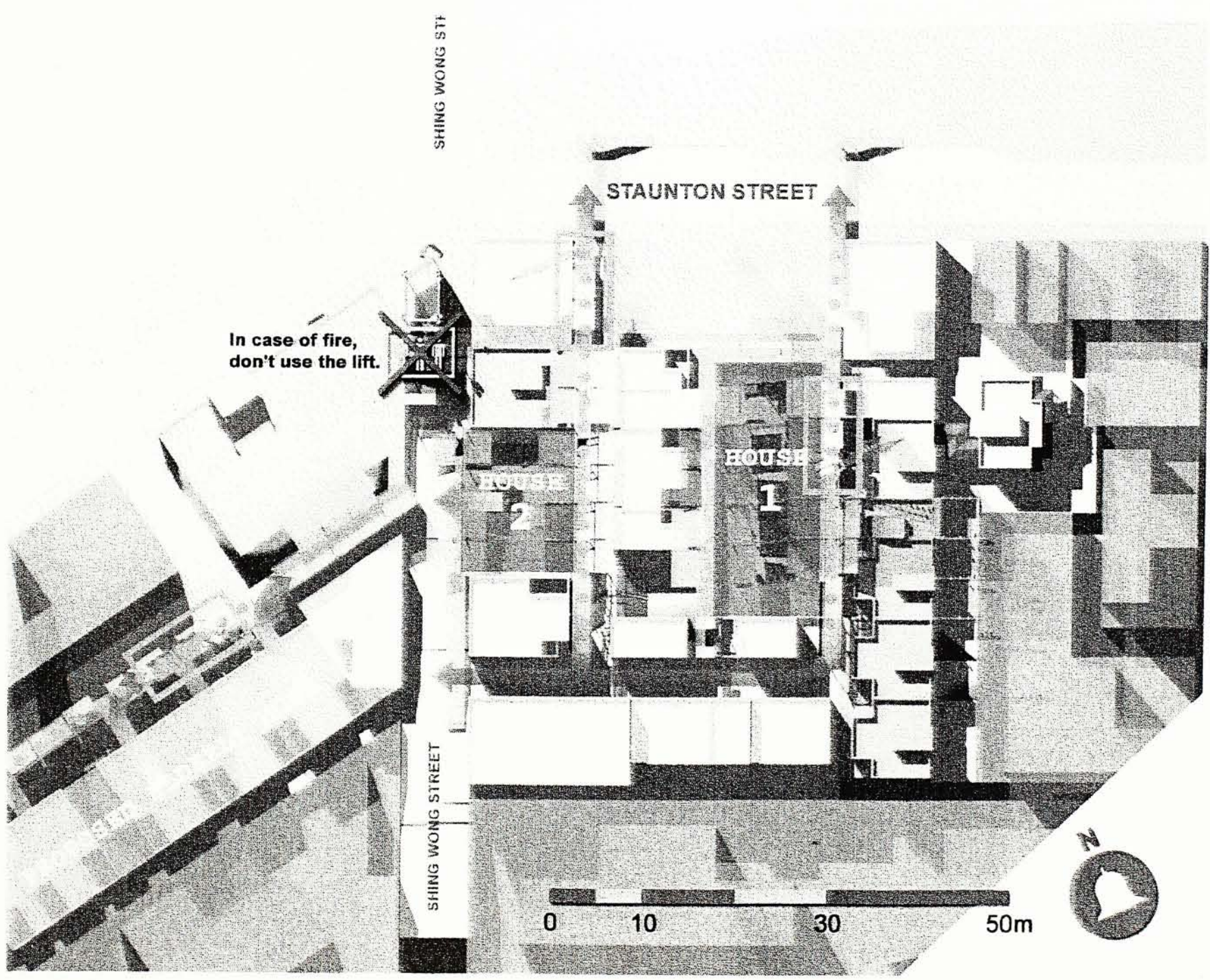


香港中環士丹頓街
華賢坊大劇場
**THE WA IN FONG THEATRE,
STAUNTON STREET,
CENTRAL,
HONG KONG**

**A PERFORMANCE ON
PEOPLE, ARCHITECTURE
AND TIME.....**

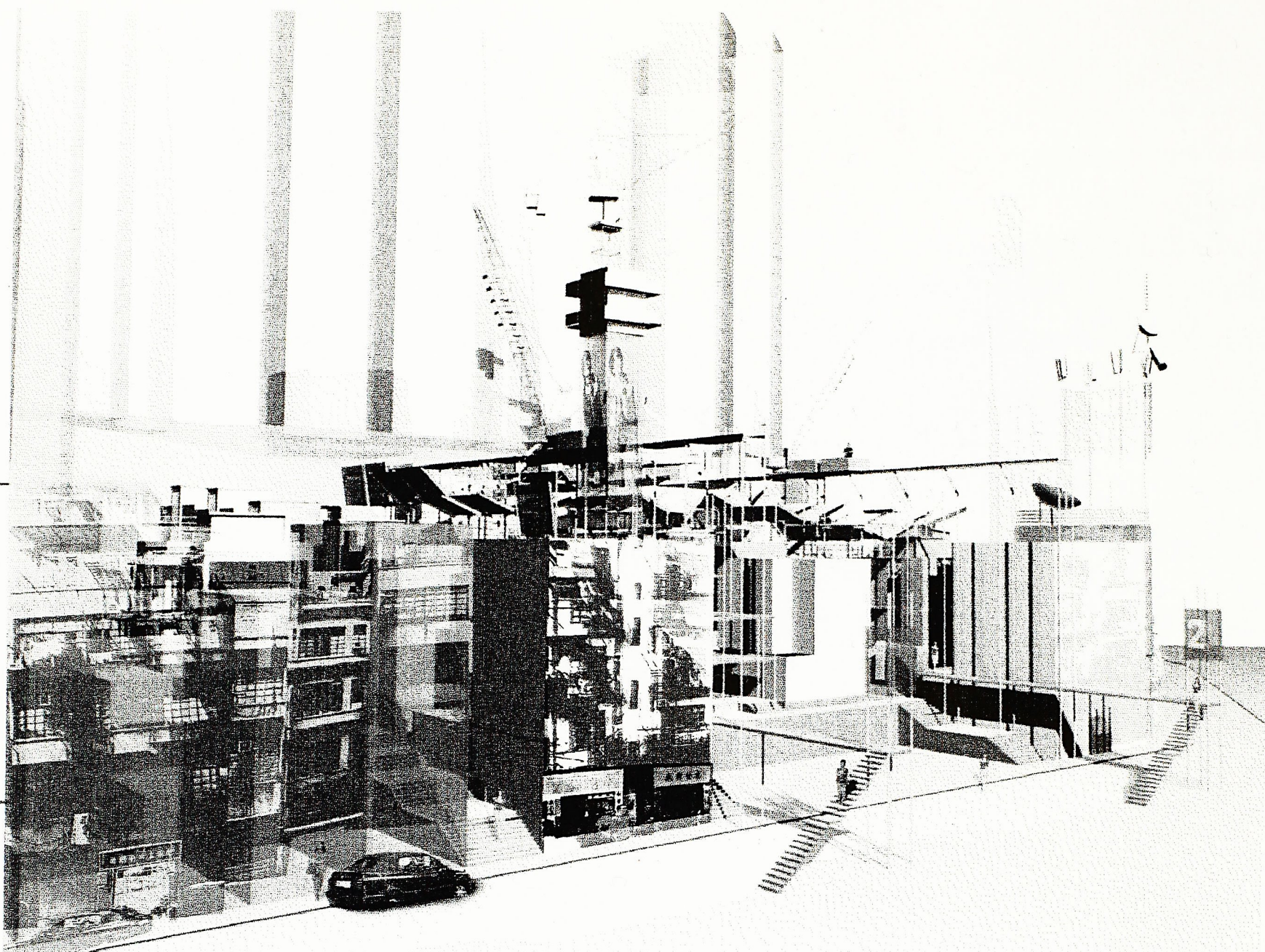
SITE PLAN

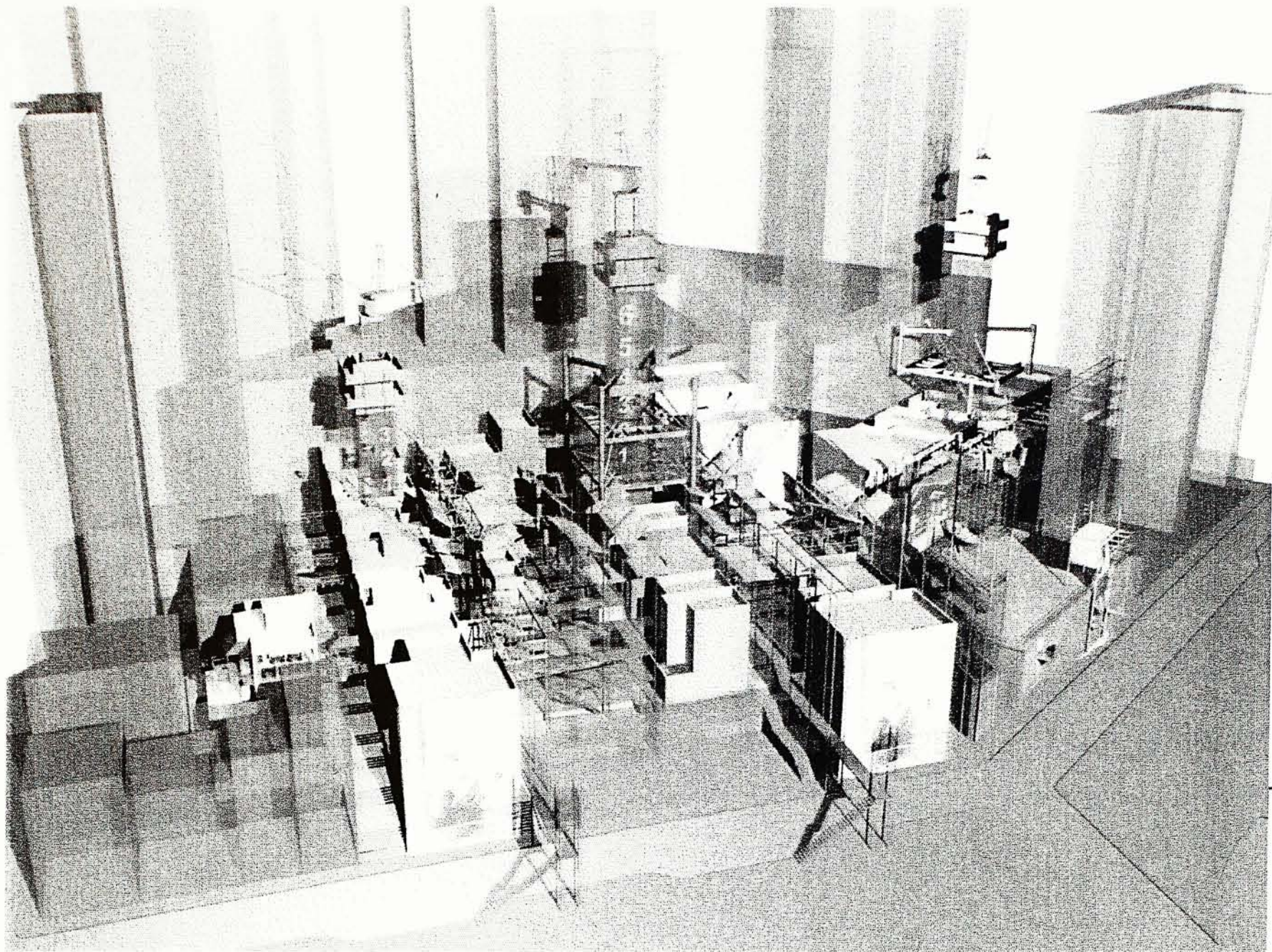
presentation



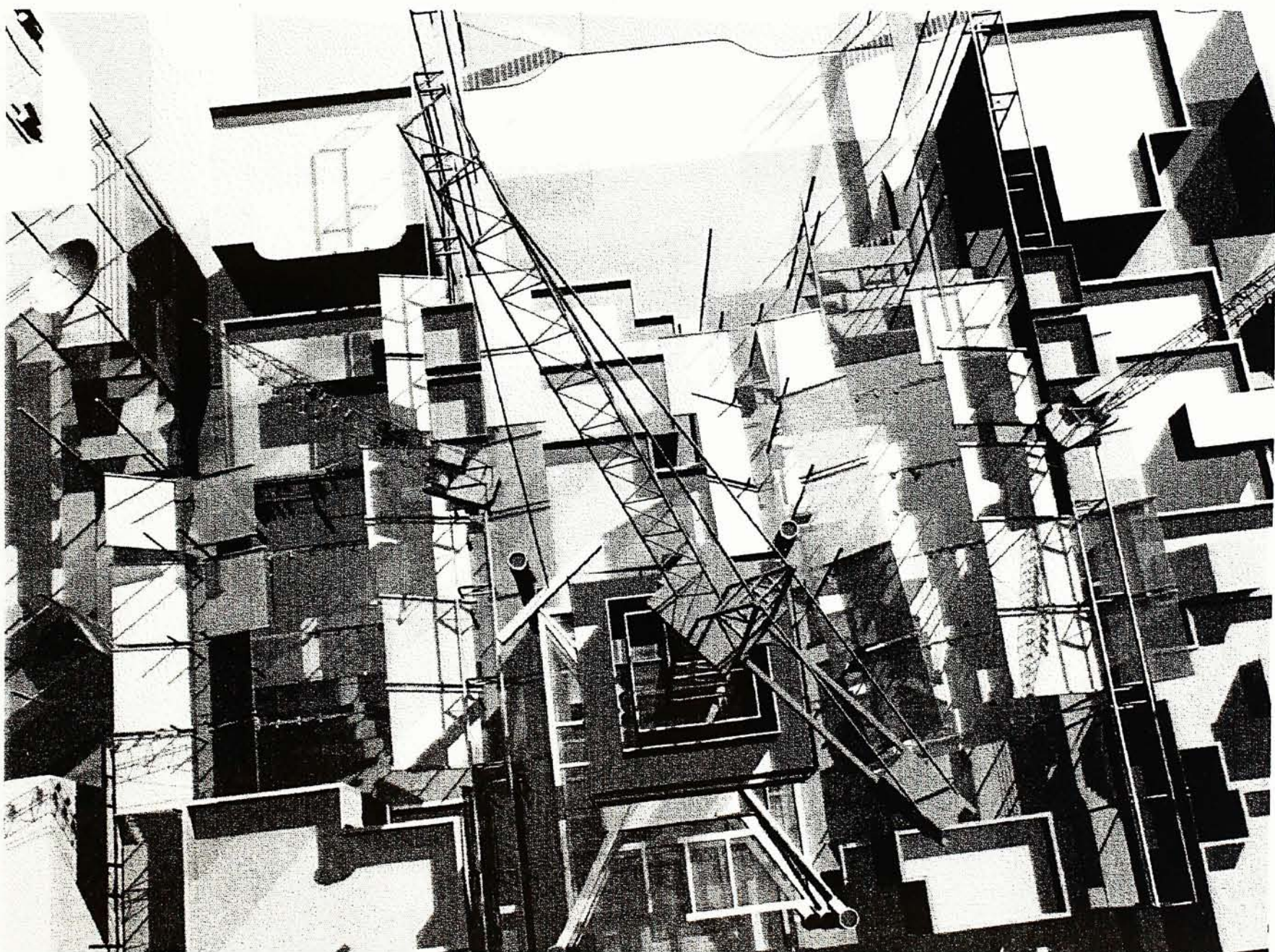
Fireman's Lift & Travel Route Emergency Exit

presentation





presentation



PROCESS DIRECTORY

The whole Wa In Fong will be regarded as a giant theatre complex. It is a mixture of daily lives of local residents, theatrical activities, commercial activities (café, pub, art or antiquity shop) and construction. It will be opened to public 24 hrs, 365 days per year with free admission. All stuff including the living and non-living things inside the complex will be recorded and broadcasted to all people in Hong Kong. And the record will be saved as the redevelopment series of Hong Kong.



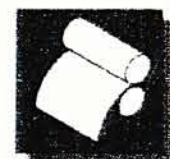
The basic provisions invented by the architect (director) – theatrical settings, broadcasting facilities, central console, etc.



The supportive facilities serving the theatre complex. Something similar to those in shopping mall.



The new developed programmes which form the ultimate result of the redevelopment process. Apart from those scenarios created by architect (director) as the stimulators for the process, all of them are established by the local people without architect's control.



printing mall



transmission tower



master control port



audio/light console



dressing room



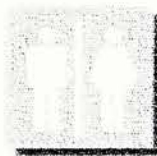
projection booth



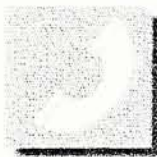
site office



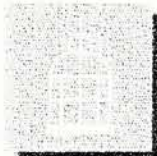
publicity



restroom



telephone



sitting area



snack bar



information



library



lift



exit



public traffic drop off



chinese restaurant



cafe, pub



art gallery



antique shop



assembly point



elderly home

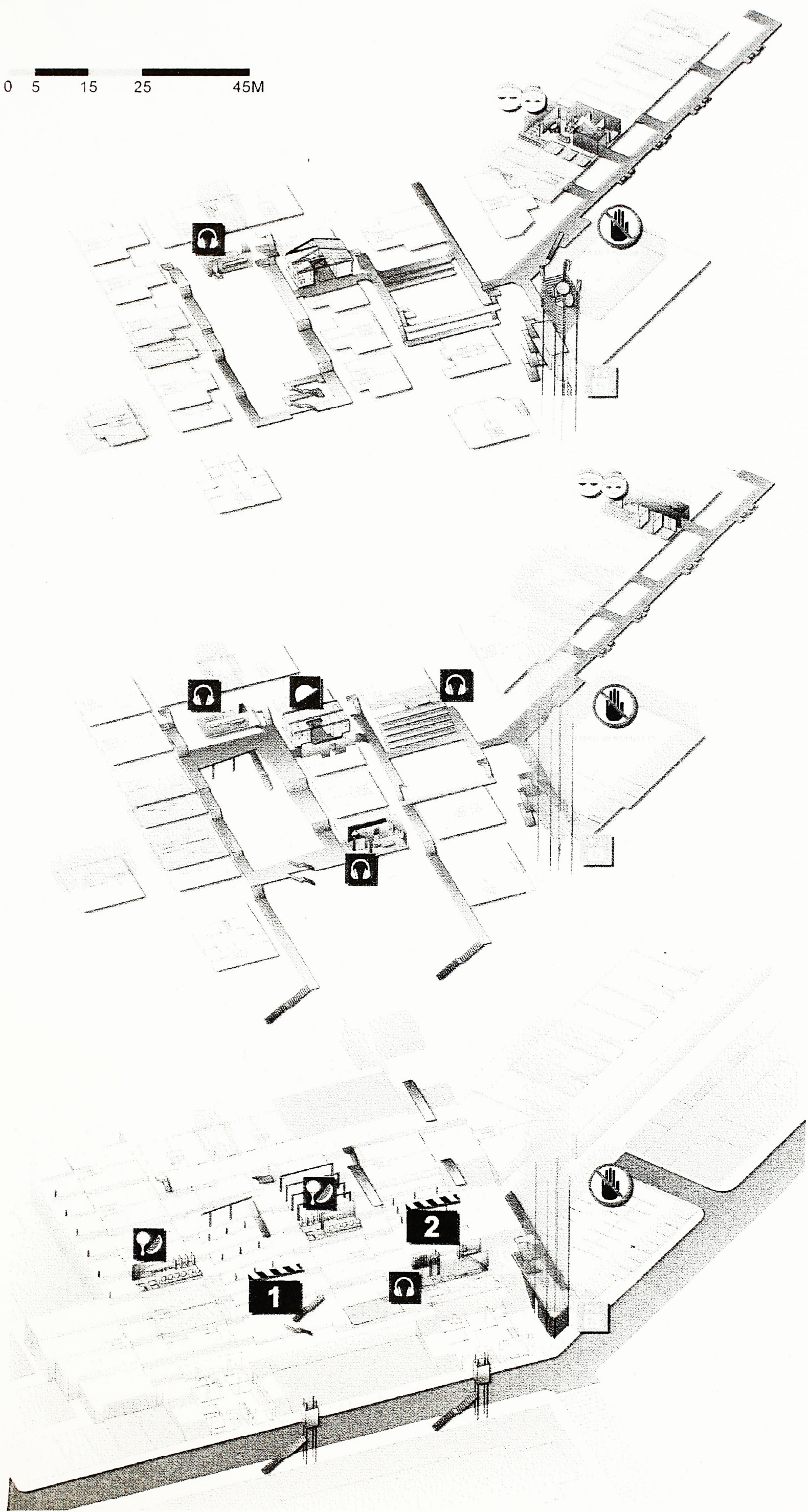


no unauthorized entrance



SCENE

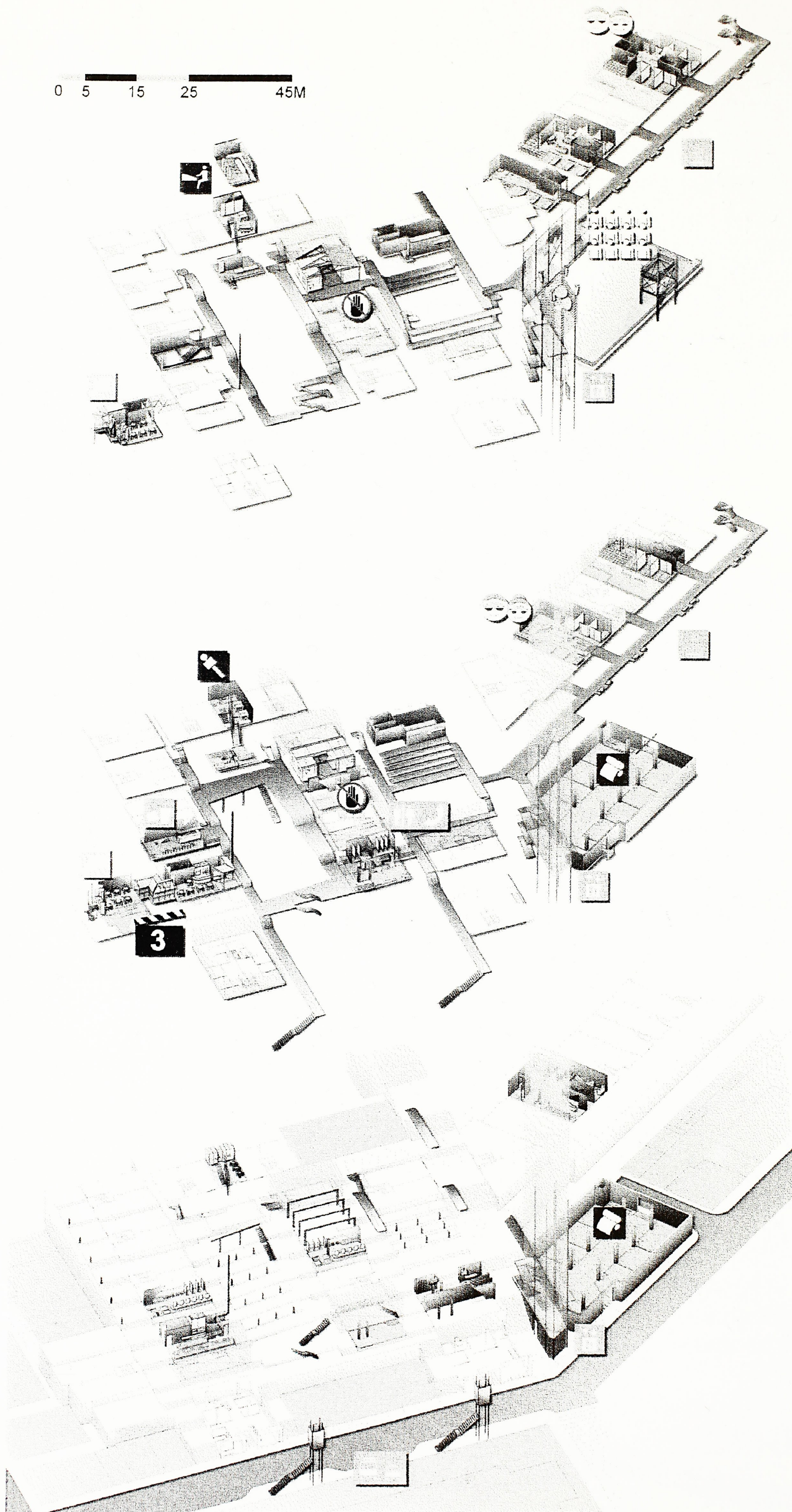
0 5 15 25 45M



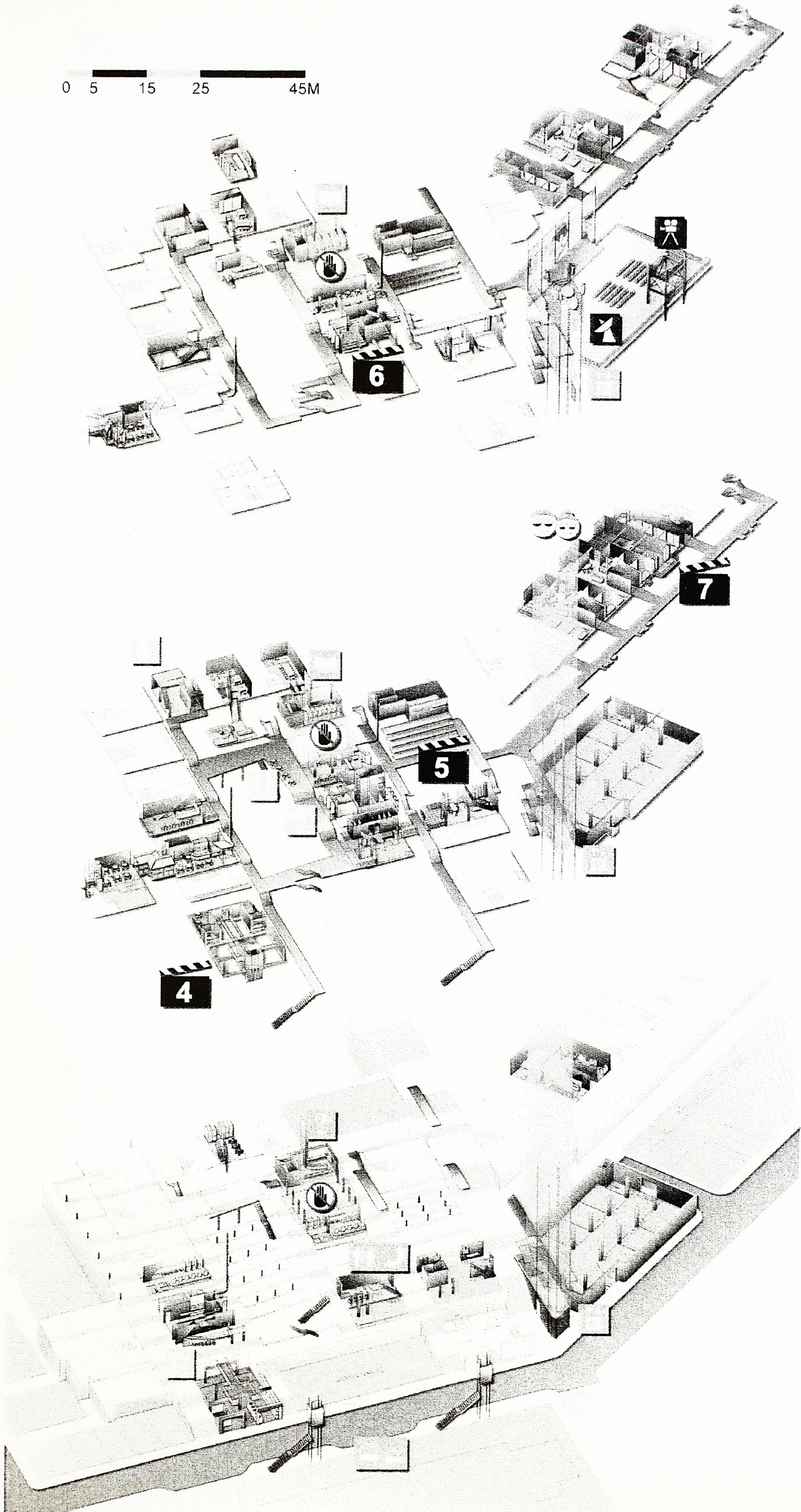
presentation

PROCESSES

0 5 15 25 45M

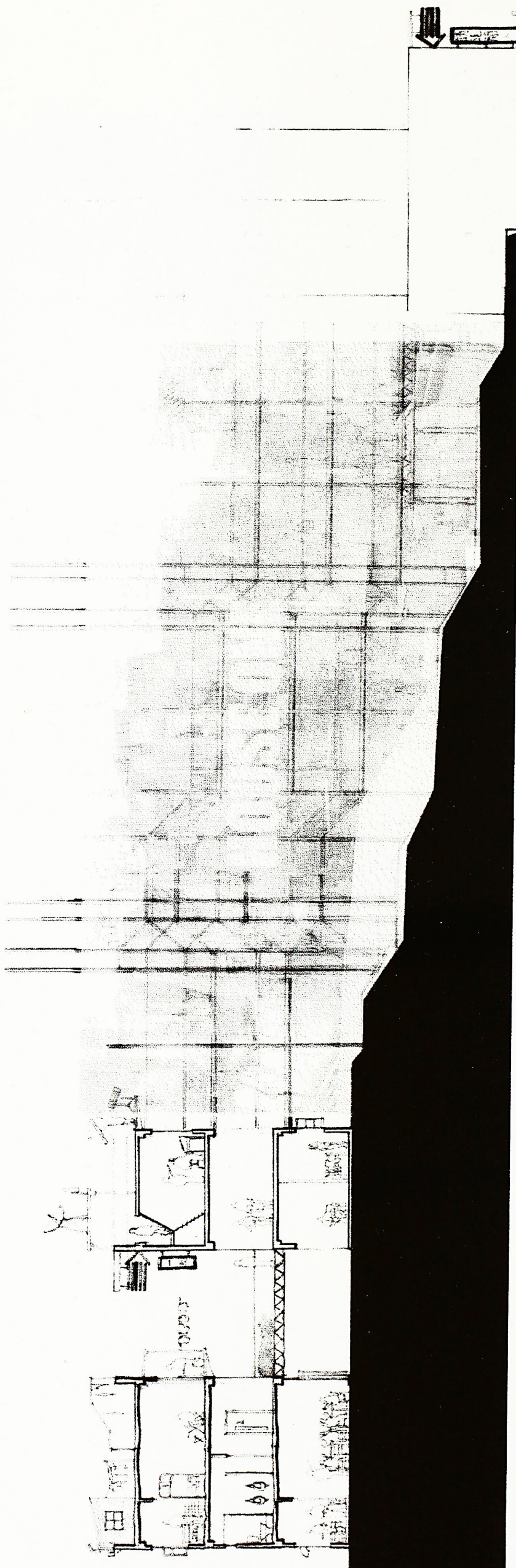
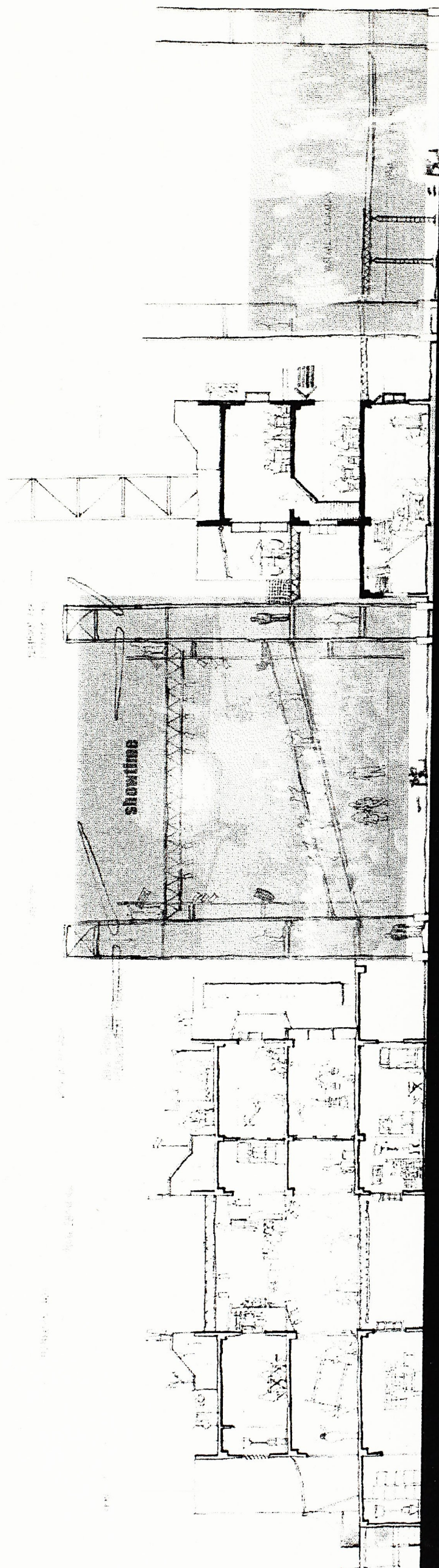


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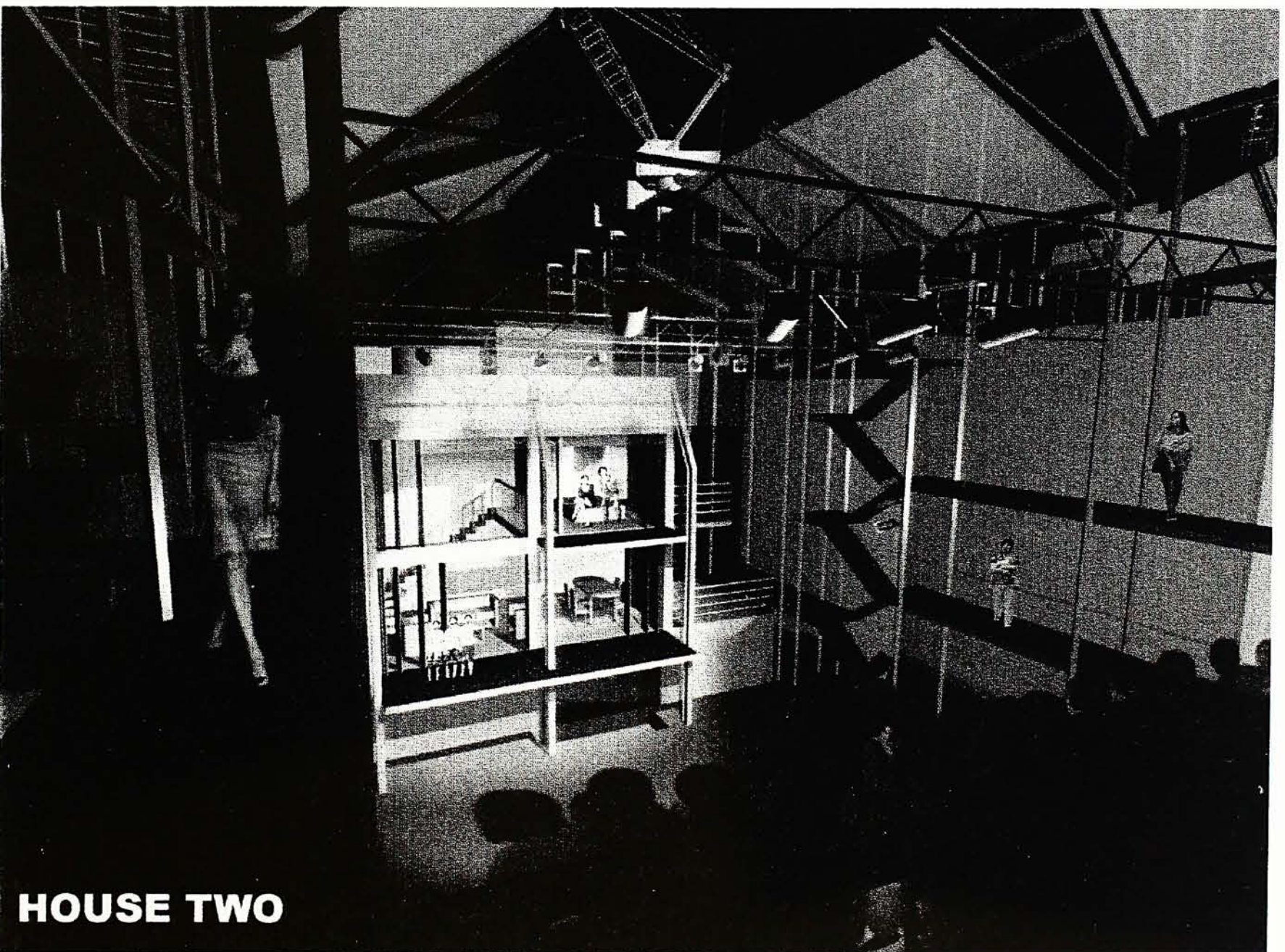
presentation

PROCESSES 3

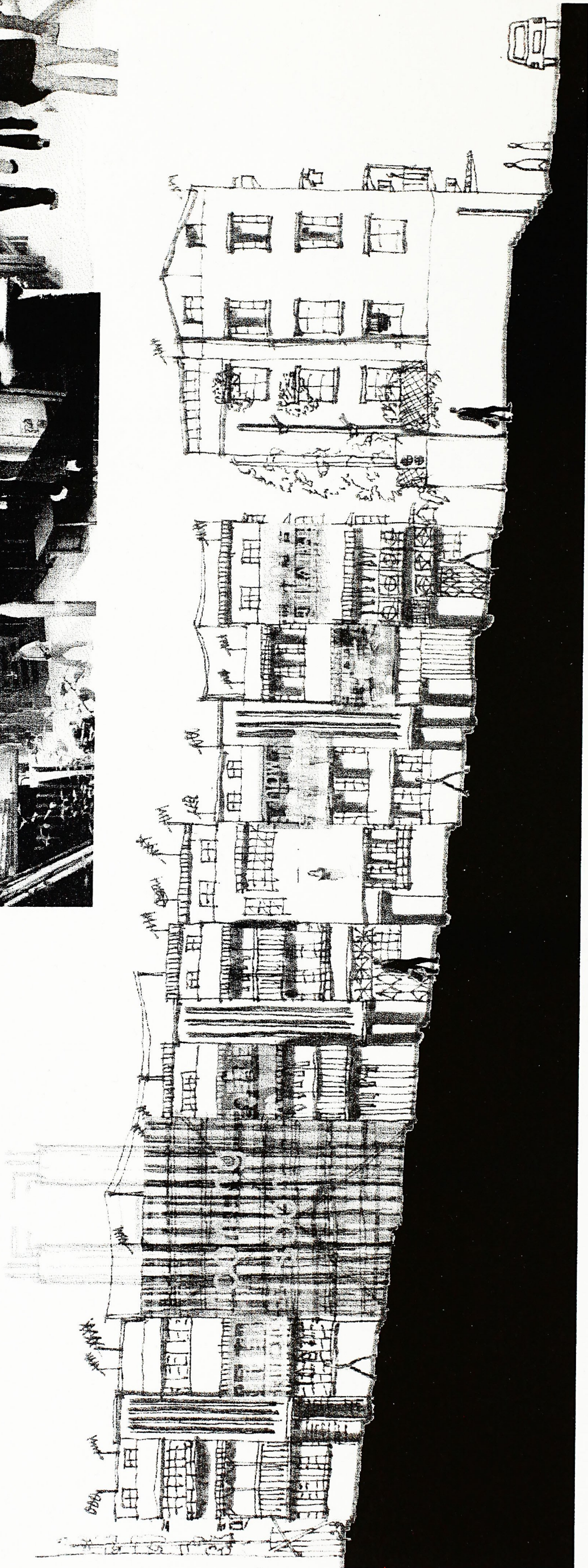
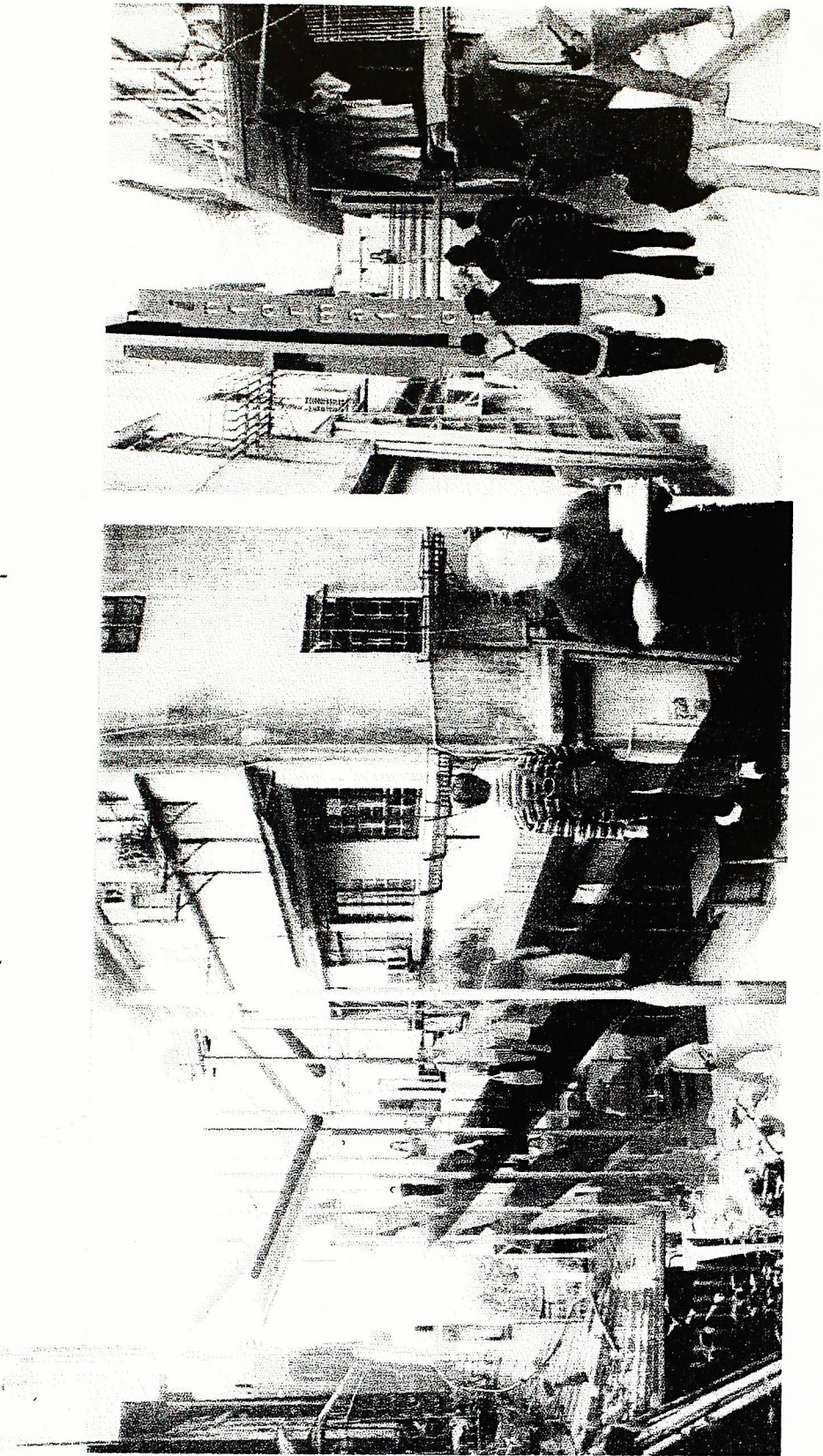


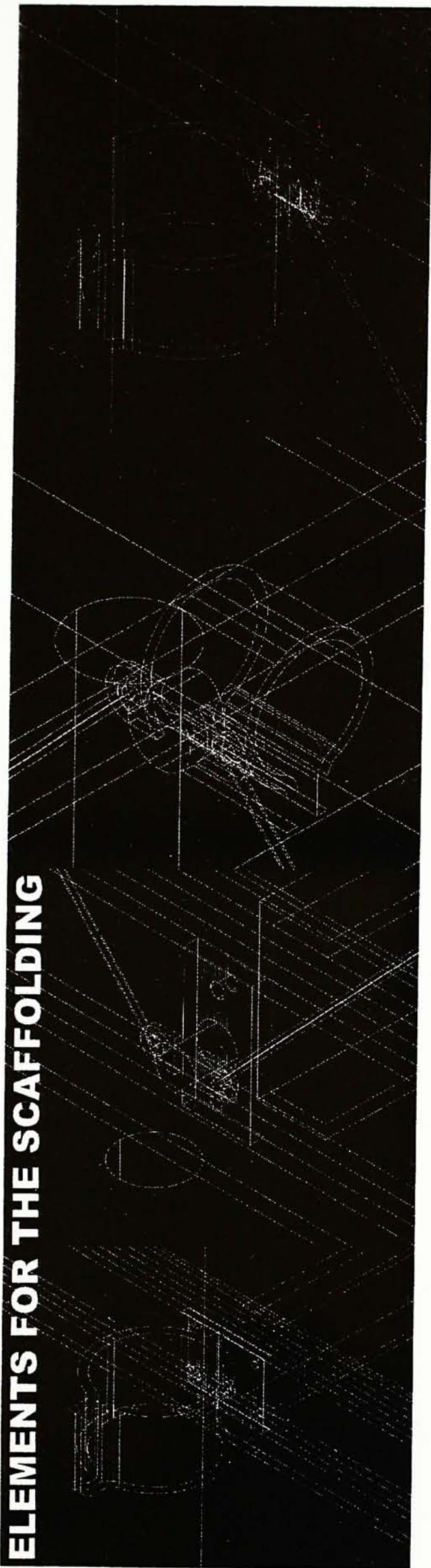


presentation



presentation





The Primary Circulation System

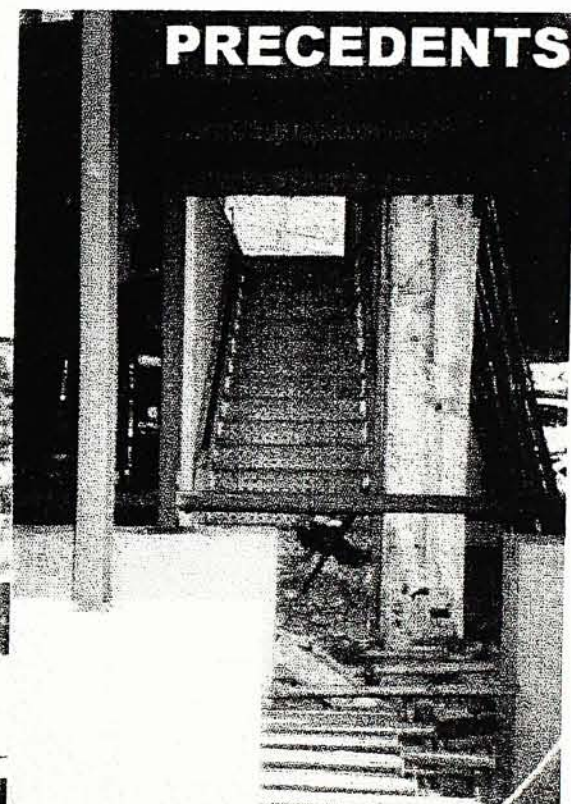
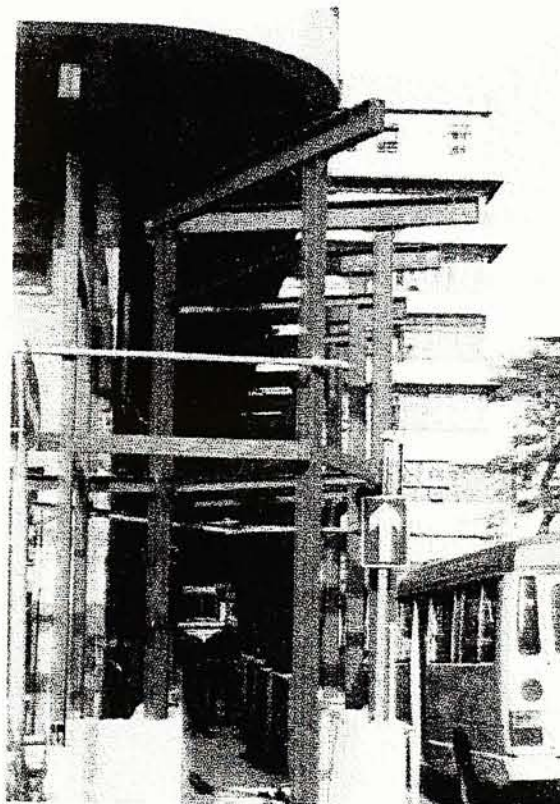
It is formed by scaffolding and temporary platform which is not just for workers but also opened for public.

General Functions

1. circulation route for people to access or pass through the site
2. corridor and arcade for the developing complex, or outdoor café and resting place.
3. vertical circulation, brings people from ground level to the upper levels thus all building facades are accessible.
4. Becomes the theatre settings – it forms the stages, auditoriums, and balconies or even projection screens.
5. it becomes the scaffolding in case of renovation took place in particular building unit.
6. It becomes the hoarding in case of demolition and reconstruction took place in particular lot.

renovation

The scaffolding system is articulated by steel elements which is flexible in dimension and can be altered anytime according to the redevelopment status of the place.

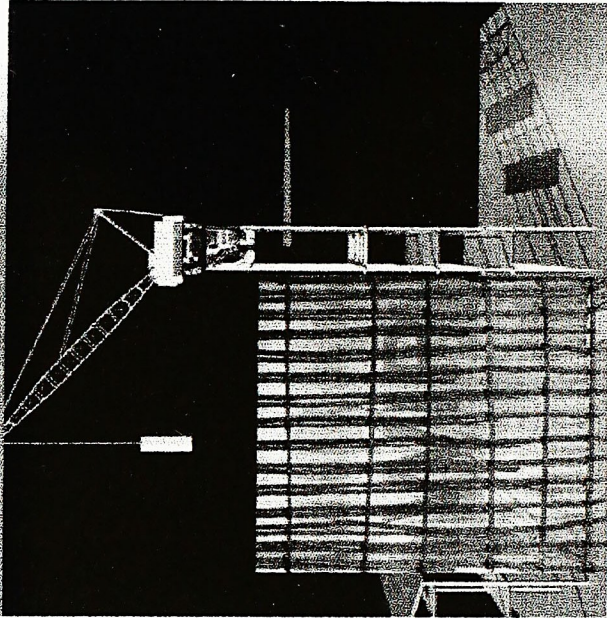
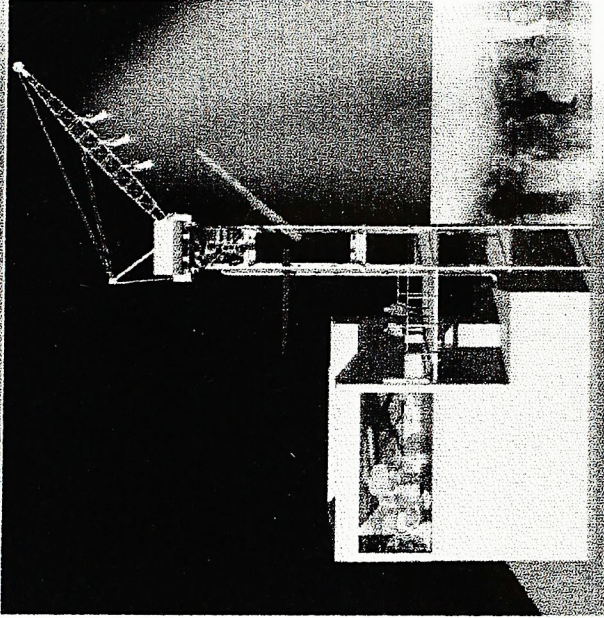
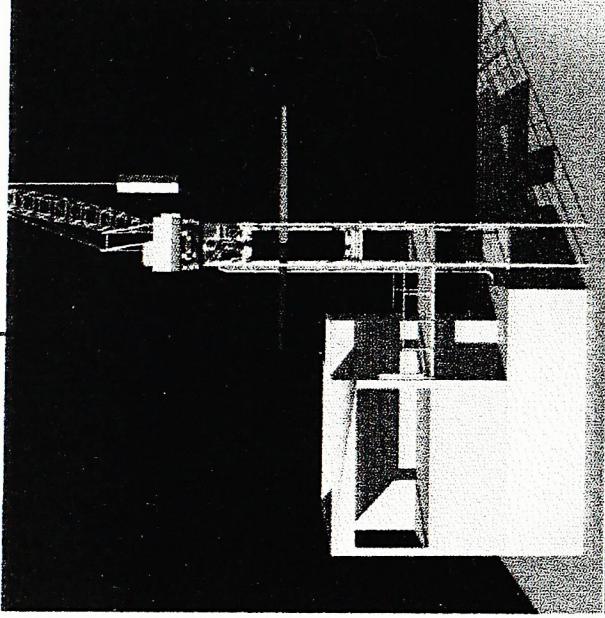


The specially designed scaffolding will be facilitated with a crane on top, movable canopies. To supporting the complex, it will be integrated with building services like centralize smoke exhaust system for cafés and restaurants, F.S. water pipes and hydrants serving the core theatres and the adjacent buildings, electrical ductwork for general lighting system of the complex and spotlights for performances.

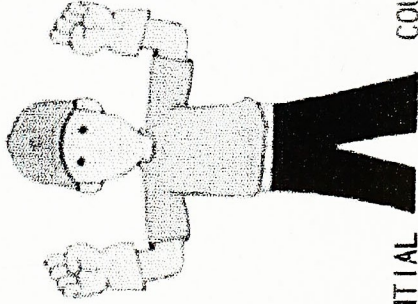
DIFFERENT STATUS OF THE SCAFFOLDING

The architectural language of the interaction between the newly added scaffolding and the existing building.

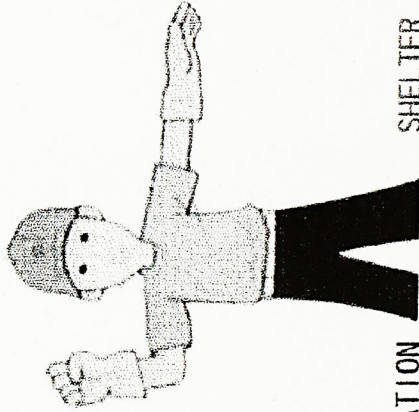
presentation



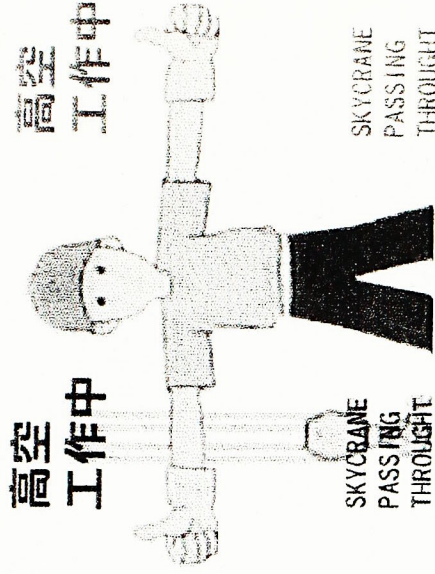
標準手號 STANDARD SIGNALLING



RESIDENTIAL
COURTYARD



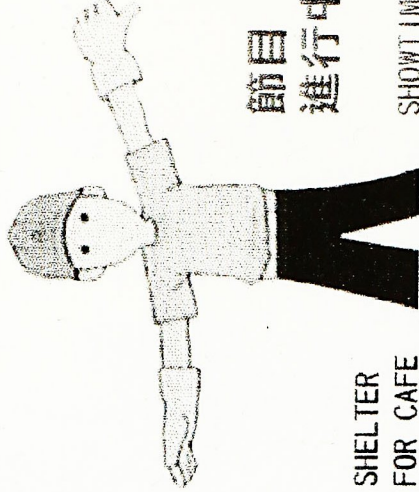
RENOVATION
SHELTER



高空
工作中

SKYCRANE
PASSING
THROUGH

SKYCRANE
PASSING
THROUGH



節目
進行中

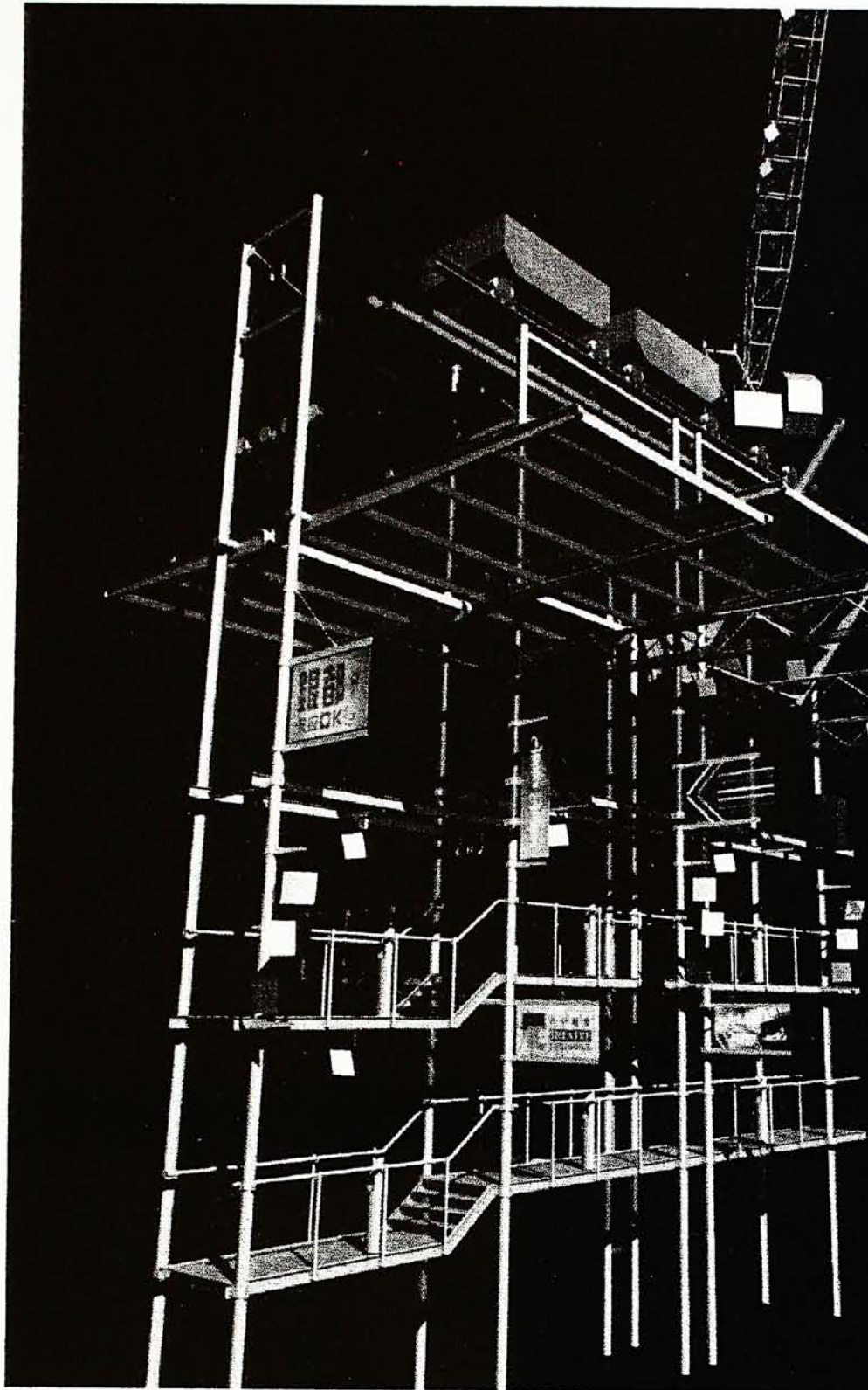
SHELTER
FOR SAFE

SHOWTIME



高空
工作中

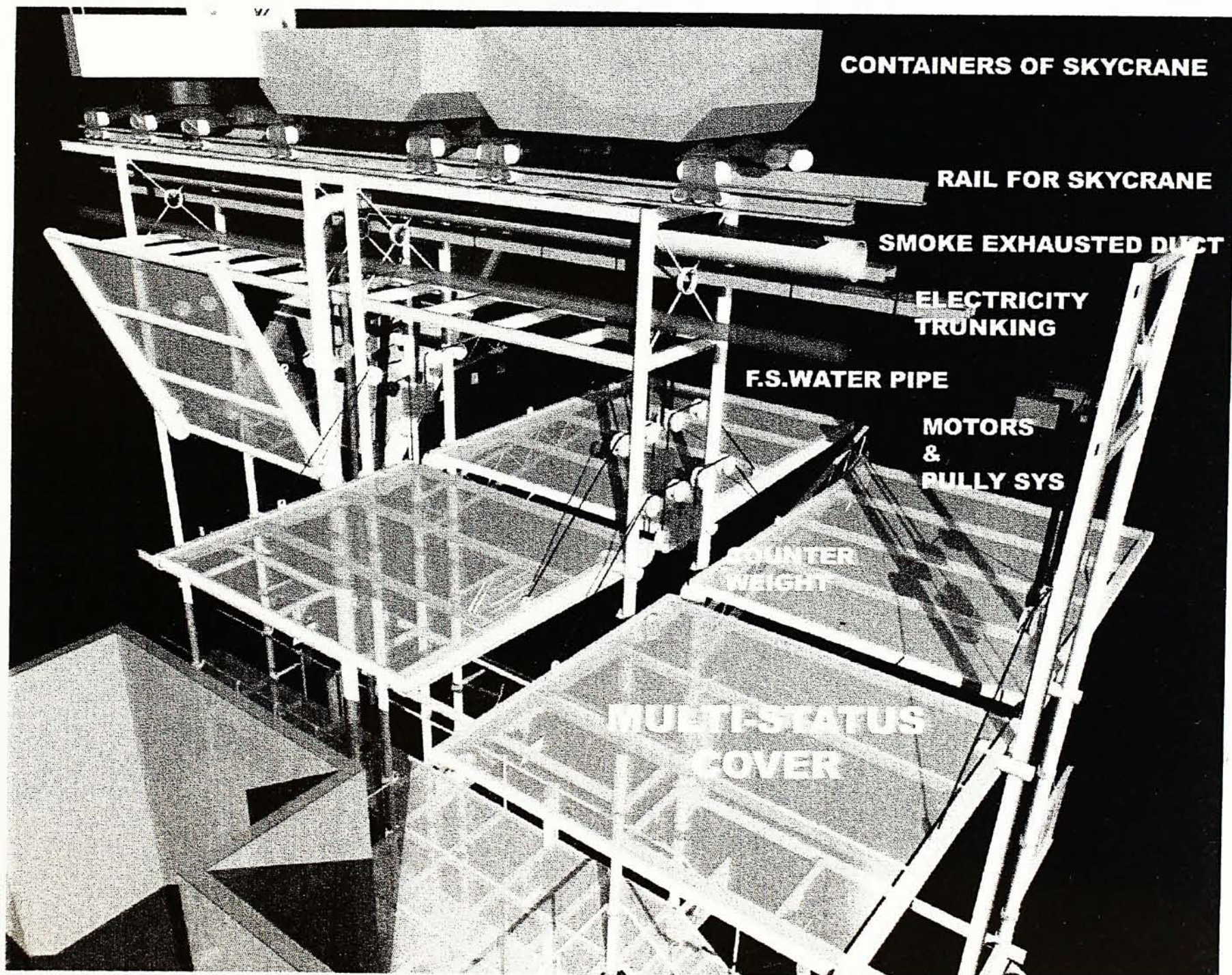
DEMOLITION/
CONSTRUCTION
SKYCRANE
PASSING
THROUGH

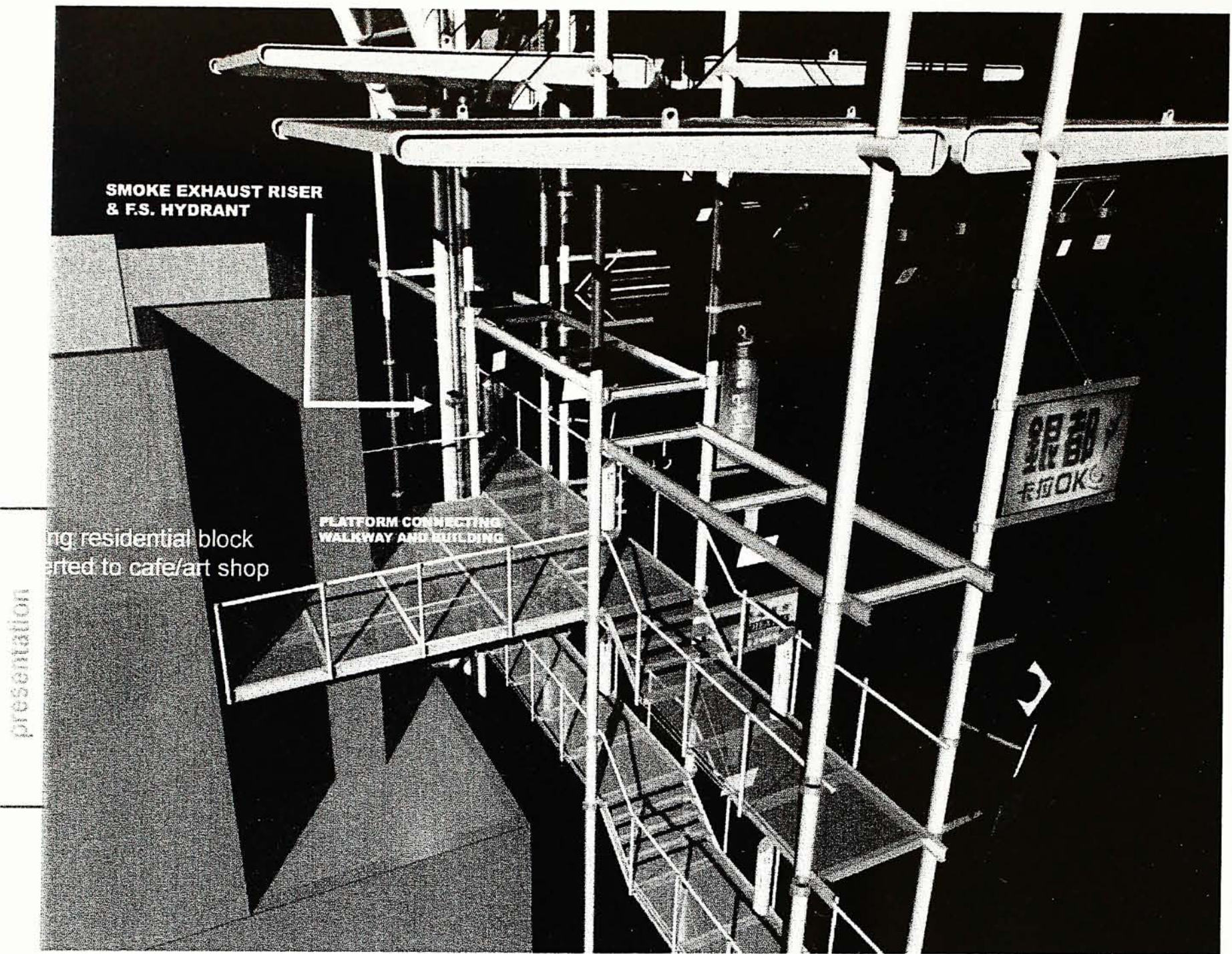


Functions of Skycrane

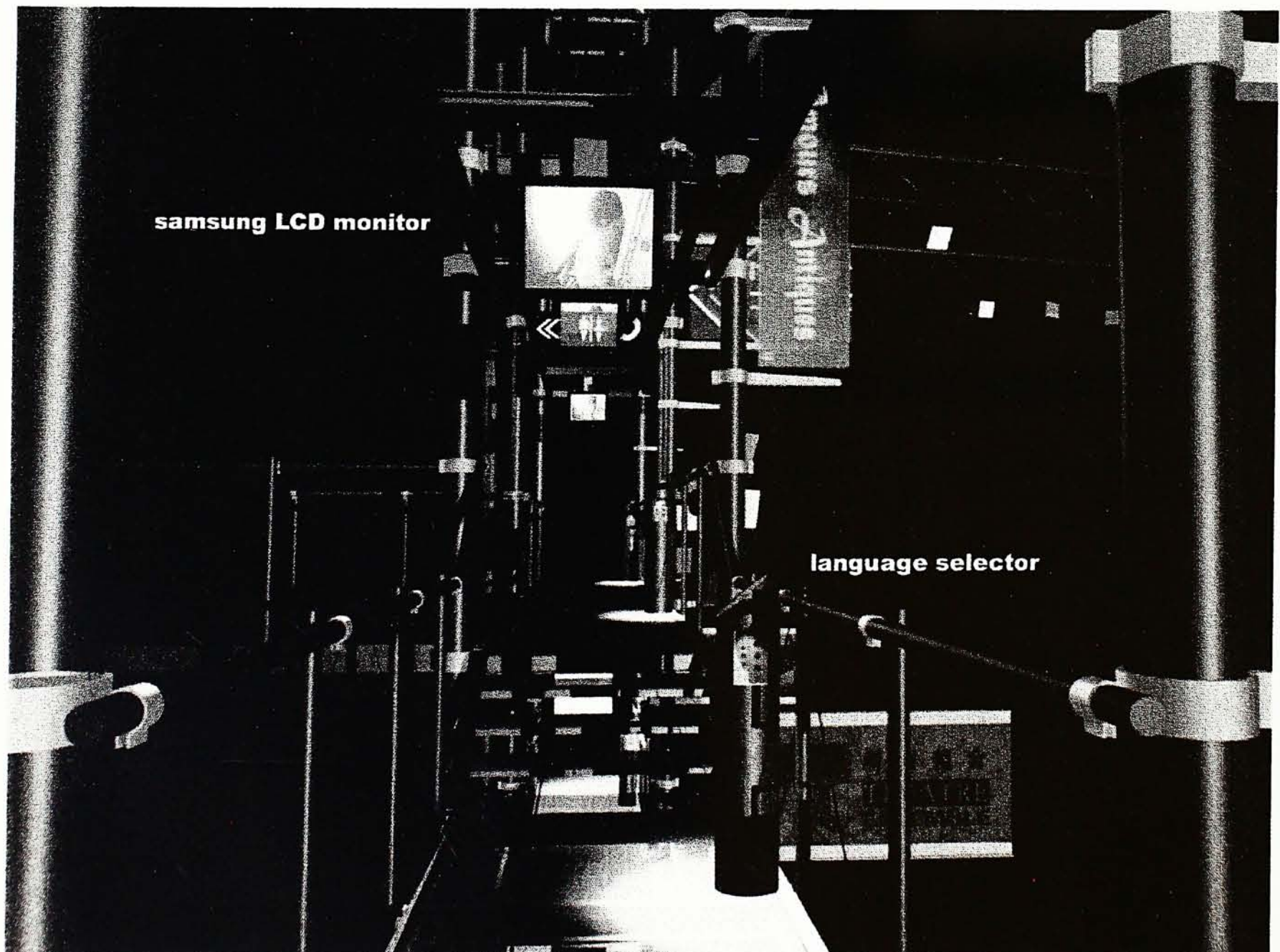
1. Loading / Unloading construction material into particular site.
2. Hanging the spotlights and holding the cameras for performances.
3. Anchoring the scenery and wire for flymen during performances.
4. Equipped with sprinklers and connected to F.S. water pipes.
5. Become the firemen's lifts in case of fire.
6. Proposed tourist cars for observing the whole Wa In Fong.

presentation



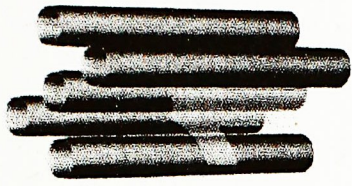
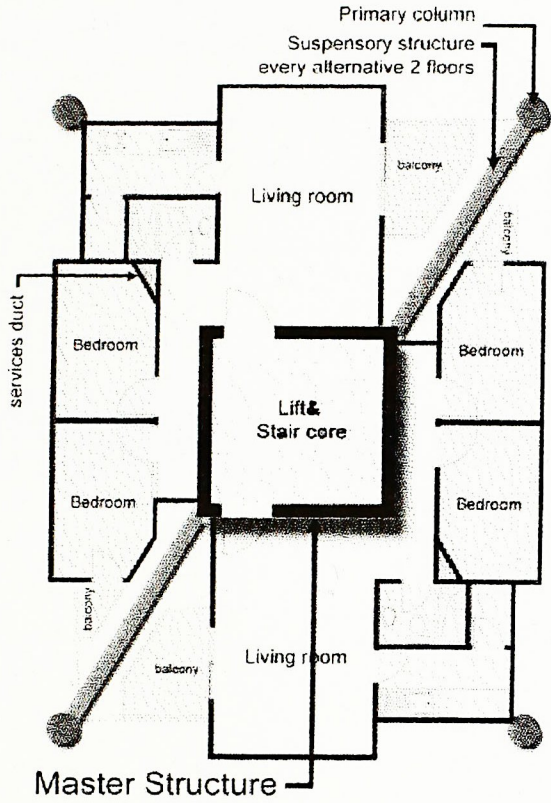


工事中 WORK IN PROGRESS

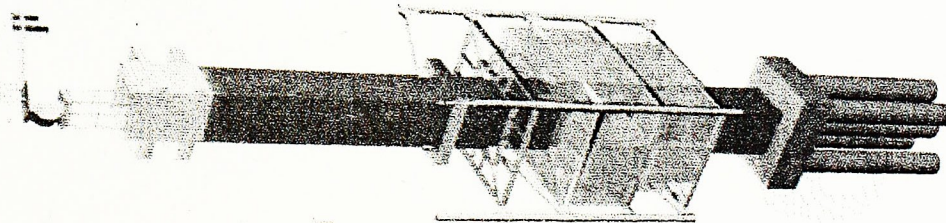


The Proposed Future Accommodation

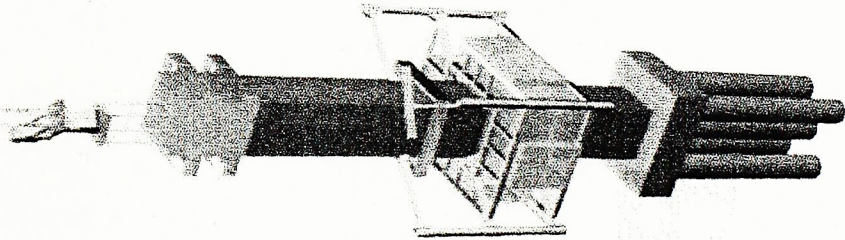
This is just a suggestion for the new residential blocks. The basic idea is using core structure and suspensory system to minimize the footprint of the building and clear up the lower level to preserve the existing urban fabric. The building, especially the central core will grow with time. It becomes a timer recording the rate of redevelopment and the work platforms can become the observation tower for tourism purpose.



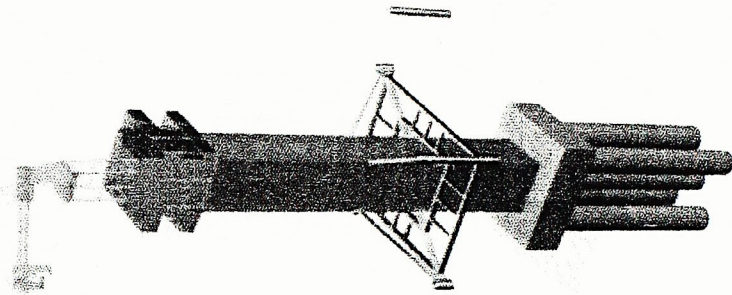
Foundation Work
by using caisson



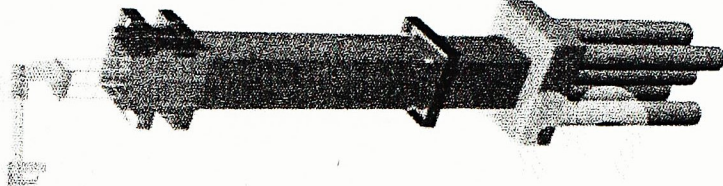
Core structure
keep growing so as
no. of accommodation



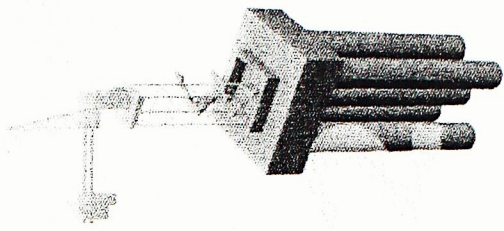
Start to insert
flat module



Suspensory steel
structure



Constantly construct
core structure by
self-climbing formwork



Construct pile cap &
erect tower crane

presentation

presentation

回顧展望

epilogue

*"From the graduates' works, I find
a conscientious will to rethink our
built environment, and a fulfilling
desire to remedy our lost position
of architects being initiators of
ideas and social reforms. Keep
moving! It is a long march."*

by wallace cheng

General Comments in Final Review (27th April, 2001)

The concept of progressive and gradual change in urban redevelopment is generally approved. However, the ideas of injecting the theatre and construction elements into the process are questioned.

1. The human activities and sense of neighbourhood should be more emphasized.
2. The architect should put more effort to plan the outcome and general appearance of the redevelopment. E.g., how people use the space, how do they enjoy the atmosphere?
3. The construction elements should be minimized, as we are architectural school instead of engineering.
4. Adopt the scaffolding, as the primary features are not welcomed. This will create disturbance for the local residents and people generally will hate it.

Responses

1. If I put too much effort to pre-determine the final appearance, it will be totally against my argument. The thesis will become an urban redevelopment **product** only. The project will have no different compared with the LDC's. Again, I just use one year designing and planning the place disregarding the local residents. Director still totally controls the story and his actors. So, at this moment, what architect (director) can invent is just the stimulator (the theatre) only. All ideas concerning how people using the space can only appear in the script. We can only support but not control the human activities.
2. In the whole thesis, no matter from the initiation to the presentation, architecture was not pinpointed and I always treat myself as a director merely. So I totally disagree classification on what architectural students should do. At least, I regard construction is an important part in architecture. We, as an architectural student, were taught to consider the structure, building services and construction process in the past five years. It is ridiculous that come to the final day of study, I was told - "let the engineer do it." Architects nowadays generally will focus on the product of construction but not the process. They won't care about the appearance of the hoarding or scaffolding, as these are none of their business. Those elements are regarded as disturbances and not welcomed by public and, indeed, architects themselves too. Even I don't focus on them; they will still exist during the redevelopment process, the different is architect need not to be blamed for them and just let the engineer bears it.

3. The major part of the thesis is trying to explore the possibility of adopting the construction elements into daily life. How to improve the scaffolding system so that it can be used not only by workers but also public too. Meanwhile, it can also form the theatre settings. From the renderings, they tell the possibility of integrating the building services, entertainment facilities, advertising billboards and signage into the scaffolding and how does it react with the existing buildings forming an arcade for the theatre complex. All these are aimed to upgrading the scaffolding and improving the life in Wa In Fong. I object looking down on those construction elements by using stained spectacles. This is not just respecting for the engineers but also the community we are living.
4. The design and proportion of the scaffolding still need to be improved, as it is not accepted even by myself. I realize it is a hard task as I cannot only focus on the aesthetic issue but the structure, the effective for renovation and reconstruction are also essential. Personally, I don't resist people regarding it as extraordinary or even alien. Actually, this is the prior requirement for a thesis. People once treated multi-storeys buildings as alien and crazy when it was first suggested by Le Corbusier. Of course this thesis cannot be compared with such innovative concept, the point is, if we keep conservative and stick on ordinary - look at what we used to look, do what we used to do, architecture would have no improvement, our living environment would have no improvement and even we, as human beings, would have no improvement too.

To prospect 展望

It is understood that the whole thesis is difficult to be implemented nowadays. However, I do believe that the concept of injecting a temporary and simple theatrical setting into the old urban district especially in Wa In Fong is appropriate. So I expect, beyond the thesis, this will be the next step to be carried out at very soon. On the other hand, script about Redevelopment in Wa In Fong 演華賢坊變 will be finished one day. In the coming future, the series of architecture is performance 建築就是劇場系列 will have another scripts on another places. Thank you.

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演變

an urban redevelopment process

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